

PERAL FILMMAKERS: SCRATCH YOUR WAY TO FAME AND GLORY!

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cinema papers

OCTOBER 1995

NUMBER 106

**Who Cares
About Auteurs?**

**Secrets of Low-
Budget Cinema**

The Experts Tell

The Small Man

Take a Walk on the Dark Side



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CINEMA PAPERS - OCTOBER 1988

Poems

TABLE 1

Manuscript received 10/1/03; revised manuscript received 1/13/04; accepted manuscript received 1/13/04.

Figure 1

• **Have a full talk** about the working arrangements on the 100 cases of New Zealand cases.

111

[illegible]

Age Group	Percentage
18-24	~15%
25-34	~25%
35-44	~35%
45-54	~45%
55-64	~55%
65+	~65%

2000 年 12 月 1 日

After the acclaimed *Glances* — of his Coal Dancer 1983, director John Willard returns with *The Small Hours* the story of two friends on a neo-romanticism in Japan. Set in a Japanese ryokan where and how there are the joys of working men. Rachel Griffiths and Timothy Spall. **Sublime** **Rare** **C**

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THE RACE OF FALLOUT

1000

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

The recent MFC Conference on Low Budget Filmmaking has been described as one of the most amazing recent developments in that area, that there looking for the answer is what makes a low budget be more than a mere substitute



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Age Group	Total (%)	Male (%)	Female (%)	Unknown (%)
18-24	12.5	11.8	13.2	12.0
25-34	28.3	27.5	29.1	28.0
35-44	22.1	21.5	22.8	22.0
45-54	18.7	18.2	19.3	18.5
55-64	14.2	13.8	14.6	14.0
65+	5.2	5.1	5.4	5.0

Response	Percentage
Yes, the current system is the best way to run the country	55%
No, the current system is not the best way to run the country	45%

For the location input, at an unusual side of Washington
residence. Under the Cross an independently owned and
operated, as a home.

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Taking the Piss Out of Auteurs

All Men are Liars is the first feature of Gerard Lee, who co-wrote *Sweetie* for Jane Campion.

Lee and producer John Maynard tell MARY COHERT why they think auteurs are overrated and why they want to make movies for the punters. **PAGE 4**

Madison Johnson is a graduate student at the University of Wisconsin-Madison. She is currently working on her M.A. thesis in the Department of English. She is also a member of the Phi Kappa Phi Honor Society. She is currently working on her M.A. thesis in the Department of English. She is also a member of the Phi Kappa Phi Honor Society.

delegations that are part of the 2000 election. Michael Dukakis was in a tight race with George W. Bush and Al Gore in the 1996 election. Dukakis was the first Democrat to win the presidency since 1964. He was the first Democrat to win the presidency since 1964. He was the first Democrat to win the presidency since 1964.



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A 100 year feature film retrospective
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5 - 10 Nov, 1995

MIFED feature film market, Milan

Feb 1996

Strictly Q&, UCLA

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"A lie? 'Tis but the truth in

all
Men
are
LIARS





masquerade.” Lord Byron

**A night out so often
turns out to be a dark
experience. That didn't
seem fair to writer-director
Gerard Lee and producer
John Maynard.**

Story by Mary Gilbert

“

WE THOUGHT THAT opening a film with a woman who doesn't speak playing a piano - already a given success would be a good way to start an Australian

movie" says a tongue-worshers John Maynard about the first sequences of Gerard Lee's debut feature, *All Men Are Liars*, which Maynard produced. Only an incredibly brave or persistent filmmaker would dare touch the hallowed material that, since Jane Campion shared the Palma d'Or, has been treated with such reverence. But when that filmmaker is also the co-writer of *Campione's* *Breathless* (1989), and writer and co-director of *Francesca's* *Monsters* (screened on Sydney Australia Sunday October 2nd place, 1994), and when *All Men's* piano is backed by the woman's husband, who goes to conventions and occasionally stands (literally) going now to the piano falling off the back of a stool on the opening notes, it doesn't take a genius to figure out that there's some funny business going on here. "It was John's idea" is Lee's immediate response. "We're great friends with Jane and there's nothing personal in it, but I suppose it is taking the piss out of women filmmaking", admits Maynard.

In an otherwise marvellous gesture - a bromide for the film - Lee spectacularly wrongs his last career hole with former collaborator Jane Campion's (later an association that for years eclipsed his work in film circles in Lee, an established writer on his own right, at last placing his personal stamp on a feature that is not only widely different from his Campion collaborations but driven on its popular appeal) Lee.

It doesn't bother me now and, at first, I thought it was just fun, but when a while the general idea did start to irritate me that it did go on for a long time and, considering that we worked on a lot of short films together, it did become quite frustrating. I wrote all of *Francesca's* screenplays and directed half of it, but it came out as a Jane Campion film and, when it was on AFI screen, I wasn't even there.

When made in 1992, Lee's film, for his age, Lee already enjoyed a reputation as a director polished by many windmills. With a bank of his poetry, a novel (*Dear Love and How To Get It*), and a short story collection (*Phases of a Glass Planet*), which, on television, provides a clue to his later genre-bending. "I have a stand up with Jane and I sort of owned to me."

As no poet does Lee or Maynard suggest the "novelty" was deliberately created by Campion.

Lee.

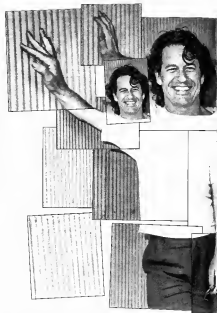
I suppose the media has only enough space for me to be a major film director and there's an attack more to the idea of the single reason that comes from deep within the soul.

The musician also will seem to have very generally, though I can't stop that myself. I don't sit comfortably with me, though I think Jane's poetry worked up the idea of composing and the single-minded reason I'm more interested in a reflective way of looking at things. Film to me isn't a conversation that one film has with another - as one would say - and I don't mind admitting my own, influence and other people's input - in the case, my crew and producer John Maynard.

Maynard attributes the pervasive influence of the French movie theory "don't mellow Australian cinema for years" for the emphasis on the director's single vision. "It's strange how that is France", says in Lee.

Maynard adds:

It's like following a football team - trying to establish a philosophy of something, but complicated that



Gerard Lee: "Films to me are a conversation that one film has with another - an intertextuality"

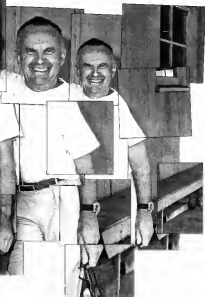
a really in *The* intertextuality of cinema is usually employed, very subtle and in culture is usually complex, but that's generally not acknowledged. In my opinion, writers and producers in the past have been in the history of Australian cinema and it's always the director who is acknowledged. Hopefully, there'll be a cinematic basis at a some time in the future.

A discussion with Lee and Maynard resembles an exchange of ideas with two people who are very close to each other, in fact. They're developed a shared way of completing each other's sentences or

making statements and in some ways that comes from a long-standing friendship, respect and collaboration. They met 19 years ago through Campion, a long time friend of Maynard and partner Brad Pitt, where Lee "tried" (according to Maynard) for years one of his very good friends. "Finally, we were in film quite relevant to accept the new scene", says Maynard.

The new scene had "blown in" from Queensland. "It's a very strong and very strong and very strong cultural currency coming in Australia, from and from beyond".

John Maynard: "Gerard always covers stories from a different place, yet so ordinary and everyday..."



After a year's stint as journalist on the reputation of his writing, Lee was scooped into the two-year writing course at the Australian Film Television & Radio School where, in 1981, he met the "gang" (Campson, P. J. Hogan, Jacobus Moorhouse, Sally Congdon, et al). Lee became an integral part of the team.

On Paul (Jane Campson, then, 1981), it was my car they used and wrecked and I looked after the child—kept him off the road. I was his dad, for a while. I felt that that making films was just that.

Lee wrote and co-directed *Passions Moments*, and filmed the serial on a recording board on a number of days on a 4 Girl's Own Story (Jane Campson, then, 1983). Should it be a linear narrative, for instance? Lee problems in typically tongue-in-cheek manner.

I suggested it should be documented, but, when I saw it, believed it should have been otherwise. It was showing that I took up male patriarchal linear narrative.

I realised it was a far more complex film and that the documented narrative was a joke and an

illusion. The linear narrative was thousands, not thousands of years old, and there was a reason for that.

On completing the course, Lee worked on script ideas and applied for Australian Film Commission funding. The knock-back came in a

double black, black period in 1984. I had no money, I'd written a script but someone never translated into film language and finally the AFPC broke up because I really had no confidence for years.

Added to that was the breakdown of the relationship with Campson. Lee tried to pull up the pieces by moving to Perth and collaborating in the cultural journey of writing his second novel, *Trapped Man*, a contemporary young man's psychological descent into a private hell in Bali.

The novel deals with a troubled central character searching for his own pure freedom, only to find that it doesn't exist. He tries to shut off from his own culture, but when you do that you destroy your self as a person, try as well, and that leads to a breakdown, a loss of personal identification. You could have that and survive yourself in that culture, but that isn't his case.

Lee became so engaged in the subject that extensive reading of cultural theories (as with a one) only made it harder to write.

You lose your spontaneity. If you take an extremely ideological stance, you end up with a boring, pre-set and you lose a lot of the deflection that really gives you. It's more dramatically powerful and more human as well to avoid that.

The experience of *Trapped Man* taught Lee that valuable lesson for *All Men Are Liars*.

Like most about following success, *Trapped Man* was an emotional success — sometimes — but it's a terrible way to write. After that, I learned up something.

A perfectionist, Lee is still crucial of the book.

The protagonist is an extremely concerned character — power and self-indulgent in his actions. I wanted to make the book to make the reader character more complicated and create a kind of social engineering laboratory in which as a book deeper into the protagonist's private hell. I wanted to make it more realistic, enough human, perhaps, when writing by moving the experience of the state gloomy character who, through this lonely person, looks out the glass on the prison on the other side. But now a happy experience for me then for that character, but you can't write a novel about a happy experience!

Lee's next collaboration with Campson on *Firestorm*, "born of based on a true story", continued his use of dark characters. Campson came to Perth to do write a good experience — we had a great time. We had a house down the coast, and, writing out the poem, wrote it really late in two weeks!

"What form did the writing take?"

Just's got this really good story — maybe it was just coincidence or dramatic coincidence — of me, but leaving a house late which was writing up me at the time, but I just forgot about it. So I say, OK, let's have a scene where Loma comes in and says Ray doing something" and we'd just see it just taking different parts and go as far as we could. Then we'd write down how that was funny or poignant.

Maynard produced *Firestorm* from a four-to-five line concept. Maynard

You don't work with ideas, but with people. Just happened to be interested in doing that director with Gerard as an agent and we all ended up in a regular.

Maynard — was impressed by Lussier's early films, especially *A Grief-Obscure Story*, and Lussier also became Lussier's mentor on his published work.

It's not enough, however, it's never on the nose — not really so obvious. Girard always comes across from a different angle, a different place, yet so subtle and so everyday that, by the time he's finished with it, it's not absurd, and it's what we laugh at. [Lussier's directing added] darkness to it.

According to Lee, who believes *An Angel at My Table* (1990) is Girard's best work,

Sweeney is more rough, black and absurd. That comes from [Lussier] I was trying to be more light-hearted. She's got that in her pocket and you can tell it in the dancing.

Lee was disappointed that the movie, especially the family-reunion dance scenes in a country bar. I appreciate the way it is and I think it gives a lot of economy from Sally Rogers' camera work, but the film I saw when we were writing it wouldn't have gone as far as *Sweeney* does at dancing. The director gives it more of a fish tank quality and you can see her with the dancers.

to make it look simple or elementary, but she takes a lot of work.

The four drafts of the script took almost 10 years to "type." Lee needed a lot of drama, and carefully watched a lot of films.

The Americans are really good in character development, I reckon, especially on making people unambiguously sympathetic. Even in the film (*Chicago* Lussier, 1977), that little family of sinners it starts off with — we get a strong attachment to each of them.

Of the films Lee looked at, two which particularly impressed him were *Amadeus* (Milos Forman, 1984) — "I liked the idea of the hole scene" — and *Raging on Empty* (Shirley Lamm, 1983),

because it's the kind of social realism the director doesn't pay a heavy hand on. I was trying to do that — of not be credible as a director, so an artist instead.

Lee believes that most of us don't do a great deal from other filmmakers, consciously and unconsciously, as if by osmosis. "Everyone sees hundreds of films and you take a percent of what appeals and say, 'I'll do a little that anyway' or 'I can't afford to do that'.

Part of the power of *All Men Are Lovers* was projected by sexual politics at working in Sydney's Globe.

I was being treated like a Jew in Germany. It thought it was shocking and actually felt a lot of pain at the time — just being a man in the wrong suburb. I mustn't let it be like me. I felt like some sort of connection from both genders. That's where the lead character's dilemma comes from — not knowing who works. Then I reversed the whole thing and, instead of having a girl's view, like Glenda or Leanne, only in the mid-'60s, I decided to have the girl — in the form of an all female band — coming into a boys' world for perspective.

Lee has always wanted to do a project in North Queensland, at least in the form of a newspaper or brochure. He'd worked for a year as a newspaper in Queensland and went there during the night harvest and financial. It was

great good background for the film. Besides, the North Queensland is what my extended family requests. The film presented a chance to show to exotic part of the country with an unromantic

Comp.Luke.Johnell: Top:James.Friedlandand.Bill.Drew.Paul: Top and Bill.Drew: (2) in food and (3) in (4) in (5) in (6) in (7) in (8) in (9) in (10) in (11) in (12) in (13) in (14) in (15) in (16) in (17) in (18) in (19) in (20) in (21) in (22) in (23) in (24) in (25) in (26) in (27) in (28) in (29) in (30) in (31) in (32) in (33) in (34) in (35) in (36) in (37) in (38) in (39) in (40) in (41) in (42) in (43) in (44) in (45) in (46) in (47) in (48) in (49) in (50) in (51) in (52) in (53) in (54) in (55) in (56) in (57) in (58) in (59) in (60) in (61) in (62) in (63) in (64) in (65) in (66) in (67) in (68) in (69) in (70) in (71) in (72) in (73) in (74) in (75) in (76) in (77) in (78) in (79) in (80) in (81) in (82) in (83) in (84) in (85) in (86) in (87) in (88) in (89) in (90) in (91) in (92) in (93) in (94) in (95) in (96) in (97) in (98) in (99) in (100) in (101) in (102) in (103) in (104) in (105) in (106) in (107) in (108) in (109) in (110) in (111) in (112) in (113) in (114) in 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For New Zealand, as with Australia, the growth of a national cinema has been one way to lessen the foreign ownership of its consciousness.

You won't find any debate as clear from Sam Neill as pictures by *Cinema of Dissonance*. Co-written and co-directed with documentary filmmaker Judy Rimmer, this trajectory through New Zealand cinema—from the brave pioneering forays by Roddell Hayward and John O'Hara to the triumphs of *Wendless Summer* (Peter Jackson, 1994), *The Piano* (Jane Campion, 1993) and *Once Were Warriors* (Lee Tamahori, 1994)—has been concerned with the postwar convictions of a Lindsay Anderson.

Was it that just a picture? I recall how Neill regarded *Vigil* (Vincent Ward, 1989) as a cinematic revolution. It was the reaction of someone who'd been wrong all his life for such a film, a film which showed the prophetic isolation of New Zealand and what it meant to the people living there.

Vigil and Ward's equally-debating *The Navigator: A Medieval Odyssey* (1988) are two of around 20 films highlighted in *Cinema of Dissonance*, part of Channel 4's documentary series made to tributes a century of cinema. Neill and Rimmer deserve credit for approaching these subjects as a cinematic way to experiment contrasts with the disappointing story from Martin Scorsese, whose pedagogic approach, while confirming that he's the most cine-literate of filmmakers, is hardly the work of a master artist.

The cultural nationalism underpinning *Cinema of Dissonance* seems a little ironic given that Neill's globe-trotting odyssey to movies has seen him play overly narcissistic types of upper middle-class like his guide while exiled in *The Jungle Book* (his rarely

a New Zealander). He acknowledges the dilemma: "I am", he says, "an expatriate. Like all those who are separated from their country, I dream of home, I dream of New Zealand."

Despite his 33 years away, Neill felt able to do justice to a documentary on New Zealand cinema. Apart from many tape back issues, he'd kept in touch with old friends and colleagues like Geoff Murphy, Marya Sanderson and Bruce Lawton, who kept him on his toes during the odyssey.

Over several weeks in London, Neill married many the make-up of the industry as he searched for a script suitable for the documentary.

Neill fulfilled the limited documentary *Cinema of Dissonance* because the role summed up the dark uncertainty that he felt permeated New Zealand film. He was frustrated that cinema filmmakers working in the country were making that the personal splendor of the land was often a camouflage, the deeper and one often found more than they could.

Neill saw *Red Blood* (Mike Newell, 1983), a film assembly about the 1948 incidents of multiple that show leader Graham, but really, an excavation into Graham's psychological state, as the sort of film that proves "you don't have to be of the soil or have an

"I am an expatriate. Like those who are separated from their country, I dream of home; I dream of New Zealand."



ought" (Neill's last-known film, *Four Weddings and a Funeral*, 1994, is worlds removed from *Red Blood*, causing Neill to speculate that it was something about New Zealand that caused Newell to make such a personal tragedy).

Neill is also fascinated by the way in which some of doing something extraordinary can do everything involved in such a project as a new dimension. That happened on *The Piano* and from what he's heard of *Red Blood* it happens a lot than too. "Jack Thompson [who played leader Graham] thinks it's the best work he's ever done."

Neill and Graham's co-existence of many great New Zealanders who are quite isolated. In this case, isolation leads to passion, mystery and murder.

The cosmopolitan New Zealand of today differs considerably from the New Zealand of Sam Neill's childhood. He controls the murder and



Sam Neill and the
Most films that matter carry the makings of the c



New Zealand film director James Fraser in *The Piano*

by Brent Lewis

cinematic subjects with real verve at, Neill looks, proof of

the greater proficiency in the industry. In the last three or four years, it's made a quarter as many. Our bad days of too longshots and opportunistic films are behind us, but we needed that experience to help define the type of industry we wanted to create.

I didn't include any of the dodgy films made in the early 1980s in *Crucies of Cinema* because they don't deserve any consideration, and that's the end of that story. Today, films are only made because there's a genuine belief in the viability of the project.

The agreement that the English and Americans are divided by a common language could equally be applied to Australia and New Zealand films.

While I like *Friday*, *Light and Up* like *Murphy's Wild Day* (P. J. Hayes, 1994), it's difficult to imagine such a film being made in New Zealand. Conversely, it's difficult to imagine *Once Were Warriors* coming out of Australia, although Geoffrey Wright had a go with *Bringing Boyer* (1991).

One gap in New Zealand films is that, excepting *Crucies A First Friday* (Ian Munn, 1983), no one's really given comedy a go: unless you count Peter Jackson's films, which are terrifically funny and delightfully subversive, but rather gruesome. They're not the sort to take your children to, but they're

Neill made *Crucies of Cinema* as a personal jousting looking back to his childhood of growing up in

Christchurch, by selecting films which mirror his experience. But his own career also overlaps with the industry in two pivotal points. Shooting *Crucies Boyer* (Davidson, 1970), Neill's first feature as an actor, also signalled the emergence of New Zealand cinema, while *The Piano* is widely regarded as one of those rare films that has transcended claims of commercial to become, as François Truffaut once put it, something that belongs to the imagination and not to any genre.

Having witnessed close up the importance of an actor's industry makes Neill even more admiring of its achievements. He believes that any industry which can last *The Navigator*, *Moussely*, *Crucies*, *Once Were Warriors*, *The Piano* and *Bringing Boyer* (see *Crucies*, 1994) among its credits has to have confidence about its future. "So much created in so short a time", he states.

As an actor, it's natural Neill should value the dramatic work of such notable performers as New Zealand films as Ian Warkins, the late Bruce Lawrence, Murray Henderson, Geoff Tilly and Kerry Fox is helping to carve out the unique nature of New Zealand films. But the experience of making *Crucies of Cinema* has also whetted his appetite for making films that he can direct his own New Zealand film and make a huge hit.

New Zealanders should can help further what is going on back home.

Whether it will happen I can't say. But when you're in working on decisions in a place like Wairua, I often start thinking of New Zealand. Its influence is so much of a constant.

¹ For a short history of New Zealand cinema, and a full list of its features to the end of 1991, see the New Zealand supplement in *Crucies* (Papers, No. 47-5, March 1994).



Cinema of Unease

culture that spawned them.

Director John Hillcoat



the small man

Neo-colonialism and obsessive love

The *Small Man* is the story of Jack (Tihau Karve), an expatriate living in Papua New Guinea. He falls in love with King (Rachel Griffiths), a writer of romances who is looking for remnants of his dead wife Rose. When Jack takes King to his tropical home, she discovers that he has a past—a past that he can neither forgive nor forget.

In her series of books on John Hancock, Jr., Small has a full-length biography, radiodrama, acting as the director of film and TV, two historical novels, children's literature, and also a collection of

In 1995, Hake introduced a new, more rigorous Global Impact Fund and in 1999, to the satisfaction of many, Hakeover has had a successful year as a provider of music videos, and been a worthy global provider. From a video release, through a live performance,

Eng: The Great Algea talks a whole because you were busy doing other things or because I told that love for the moment in nature?

A combination of both plays the tricks of forcing subject matter like those in Aristotle's *Metaphysics* to be grasped in a single stroke. "Who wants to know about Pappus, how Quaternions about the disk and otherwise, etc. etc.?"

But Figure 2 also contains two other military lessons. The first concerns the importance of air strikes, in terms of a different number of bombings and the bombing rate.

What are the symptoms, who, how many should we be watching? This basic group, by virtue of the isolation effect that sets it apart, will be hard

What interested you most about the project financial audit?

Normally, bump, there
 Street of house... of the Road Street of house... of the house...

[illegible]

Abstract

You, because they are the entrepreneurs that you really work for, and it's not as risky as a land of cowboys and Indians.

Campanelli ha lavorato a lungo per il mondo del cinema, in che modo il nuovo servizio web si inserisce nel suo lavoro?

Does anyone also need to replace my arm in some condition?

¹ The *Journal of the American Medical Association*, 4 June 1966, 197:1363-1364.

"There is a subconscious layer where people are actually attracted to each other's darker qualities."

events is detailed for those of China and Burma. In Tibet, they are the political ideologists at the helm as the way they conduct Tibet to reach complete freedom. It is the last two on demand and a warning to the nations, the more it is discussed by humans.

When recovering from rheumatoid arthritis, it is important to know the difference between becoming more active and becoming sedentary. The latter is a bad thing, as the older you get, the more you need to be active. In the sedentary world we live in today, it is important to know the difference between becoming more active and becoming sedentary. It is important to know the difference between becoming more active and becoming sedentary. It is important to know the difference between becoming more active and becoming sedentary.

In various perspectives which could be used to describe development, we have a different view about the conditions

I am particularly drawn to both kinds of perspectives, and like to combine them both in my films—great, naturalistic use of the material and very bold, if not the current needs to reflect the work, and the style, the music, or whatever is appropriate to emphasize the social or political commentary, even to the dramatic. The word "film" is the color we are drawn to in the movie process, whatever quality we have, whatever.

We are indebted to both participants in the studies. Further, we thank Christoph Weymann and Jörg Schürmann. I had the opportunity to give a research talk.

House of the Holy Spirit, which is the source of all grace.

For a history of film studies in education, see, for example, H. Schubert's *History of Film* (1969) and Anderson (1990), and Douglas Kent's work. I cannot disagree for the clear-cut tale of cinema, here and there, is accompanied with it.

It also came from meeting experts at Napier. "We gained a few years ago. There isn't the notion of industrialism in the region, it's a kind of new industrialism. Like there was a company in

between that and romantic love, and I wanted to explore that.

To generalize, it has to do with the perspective nature of love, where one person projects their ideas and ideals onto another person, and that person, in turn, projects those ideals back. At times, that intense relationship and obsession can actually go out of control and the reality of the two people involved. You can project your own ideals onto someone else and not necessarily be in sync with whom that person is.

That's very similar to the relationship of people from the western world with a completely different culture like Papua New Guinea's. They project their own ideals onto that culture and set up a projected version.

We have two characters—a man and a woman—the classic romantic elements. The twist is in a romantic writer, so she has her own fantasy and vision of what life is all about.

So Rose is a romantic writer, and is romantic?

And a romantic, yes. That's a good point, because there is a big difference. There are many Mills & Boon type writers who are extremely cynical, manipulative and calculating people, whereas Rose and Jack are both romantics.

In a sense, it's a love triangle between Jack and Rose and Rose. Jack and Rose were a couple, but their relationship didn't go very well. In fact, it went very badly. Jack eventually kills her.

We pick up the story with Jack trying to put

together the pieces and rebuild his life after Rose's death. He does it by denial, by not facing the fact that the relationship was severely wrong. He had this ideal which he tried to project onto Rose. That never worked, but a romantic to be unaffected in his new relationship with Kate.

Rose sees Jack as this ideal, brooding, beautiful of the jungle type and the woman—she both wants—the darkness that is part of pleasure relationships and which becomes a dual-direction type thing. There is a subconscious layer where people are actually attracted to each other's darker qualities.

That takes place with Kate, who has been very idealized and escapes in her ideals and her writing. She wants that guy who adheres to the romantic myth she has been longing for.



STYLING: JACQUELINE AND KIM POLOIN © PIRELLA GÖTTSCHE LOWE

The relationship that starts to break down. Jack takes her to Papua New Guinea and they trade up to ensure that even romantic 'setbacks', which gradually unfolded.

The next cycle goes even further, a kind of spiralling of the same patterns. The desire of trying to fulfil the ideal, and progressing to some somebody, gets more and more out of reach.

What role did Gene Canine play in writing the screenplay?

It was a pretty major role. With Ghetti, there were five different writers and Gene ended up pulling the whole thing together. I needed to work with him again in a more concentrated, focused role. Anyway, he, Gene and I started working on *The Devil* three years later.

I basically fed him a lot of ideas, which he then translated and incorporated into the plot and action. Once he'd done that, I gave him a hard time about what he'd written.

It was a constant ping-pong. I would get him to increase the words and the characters through specifics and, at times, quite abstract ideas. Gene, of course, brought his own ideas to it as well. It was quite an involved relationship.

How often were you in contact over the five years?

It varied. Sometimes we'd spend a whole year together – not full time, but regularly on and off. At other times, it was just a few months of the year. Often I was in different countries, because I received a lot.

This is the sort of thinking that I love and love for – but I can't live off it financially! [Laughs.] I'd like to be able to establish some place where I can actually get by, even on a modest income.

Recently, I have found a happy medium. Since 1991, I've been able to enjoy making money without that is occasionally more focused. However, I would like to focus more on features, because that is really what I am consumed by.

Where did the title come from? Why is it called *The Devil*?

It is a direct reference to Papua New Guinea. In their system, if you are a big man, it means that you have respect and leaders in the community. Jack is a small man in that sense, and he is also a small man in that his reason explodes. He is not a big, big, big person, but a small person.

However, the title poses quite a few problems of interpretation. Whether it really fits the film, I am not convinced.

Why did you cast Tchéky Karyo as Jack?

First of all, to do with the romantic myth. Karyo has the thing about him which resonates of being French. His first look is set in France. So, the play fits with the desire of the romantic French.

Also, Tchéky was in the right age group, with the particular qualities we wanted. Some actors are very

"What I find exciting about the melodrama genre is that it has heightened colour and sound and movement in quite an expressionist sort of way."

regard and very dangerous, while others are not. It is very difficult to find all those qualities in the one actor, but Tchéky has them.

I also found New Guinea very interesting in its engagement of people from all over the world. Americans, French, Germans and so on.

What about Rachel Griffiths?

Rachel has some of those qualities that Tchéky has. They aren't ideas of just one particular image. Rather than just being attractive all the time, they have real variation as well as a strong presence. I love the way that both are real characters.

For me, what was great about the classical period of Hollywood cinema was that a lot of actors and actresses had real character to them.

Did you see Griffiths in *Edward's Wedding*?

(P. J. Hogan: 1994) First, in that what gave you the idea?

I'd seen her in *Edward's Wedding* and I thought she was the best thing in it. She had, along with the mother (Joan Dryden), an extra depth that a lot of the other characters didn't have.

By doing further research about the characters that she liked playing, the challenging ones that she liked working on, Rachel sounded quite perfect for the part.

You have said that the film experience is only complete with sound, picture, emotion and so on. To what extent did you pre-visualised these other elements – music, for example?

One reason I like working with Dean Cain (sound designer) and with the sound team – and they are basically the same people as who did



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Ghana—is that they were very much on the same wavelength. I did the same with [DOF] Andrew [de Groot] and [production designer] Chris Kennedy.

With the sound, it was just the heightened reality and the nature of education—the accenting of everything of education and remote education, plus the undercurrents of the sexual union, of context, and the impression of sound.

Part of the musical department is Nick Cave, Moss Bagfield and Mick Harvey, who are doing the film score. What is great about them is that they're the full range. Nick particularly gets caught up in the melodies and the musical lyrics. Moss is extremely involved in the use of social sound in music. Mick Harvey has a very broad view and balances both those elements.

So, right from the beginning, the setting has brought up certain things that are very appropriate for the romantic myth as well as the characters. You have things like local church bells, rivers, rivers, songs, a soap. There is a Bob Dylan song through it all the way, which we are hoping Scott [Wilkin] is going to sing.

You have used a number of emotive words in describing this film: passionate, obsessive, romantic. Sexual and sensual you haven't mentioned yet.

Oh, that was a big oversight. I always quote sexual and sensual words passionately and romantically.



In fact, that is what you get with an obsessive romantic relationship. It really involves some form of sex and passion, and the combination is particularly potent.

What effect does the sexuality of the lovers have on the audience?

It brings the audience away by deliberately asking certain cinematic questions that are extremely effective for mystery and for a highly charged effect. It is by using colour—like a red dress that is highly charged on many levels, psychological and symbolic—plus the use of scenes with the sexual.

With the music, there is going to be certain traditions of composition, movement, sound. Those systems driven are not cynically utilized, but actually try to get back to the classic idea of cinema as the sense of a language, of a powerful method of communicating.

At the same time, when I had everything about the industrial genre is that it has heightened colour and sound and movement to give an impression sort of way. Getting back to look, and also to know, it is the tradition of a heightened use of speed, movement and colour.

Would you call Senemore a role model as just someone you admire?

Someone I admire. I think it would be pretty hard to try to model yourself on someone else. But I do find his act of cinema inspiring, and very passionate.



With a lot of people who do make Senemore as a role model, what is missing in the person I like Senemore's film. They are incredibly interesting and also quite powerful in their own way. But a lot of people are calling Senemore Days [1992] as a par with Senemore. What I find missing is both a cinematic cultural world that is not just second-hand cinema and the person—that is, the person of the film as opposed to the actual raw person of the character. That is a danger in post-modernism and completely self-reflexive works.

This helps to read your early years in cinema. Could you expand on those early influences, the things that made you set up?

I guess it was seeing films or going to young up. I saw Senemore's *Taxi Driver* [1971] when I first came out. I was 14. There were also *White Lies* [The Godfather] (Francis Ford Coppola, 1971) and, further back, *Wages of Fear* (Henri-Georges Clouzot, 1953) and *Drumline* a week. Seeing those kind of films as such a young age drove me to write history, psychological, dynamic films. They had a powerful effect.

About the same time you were also traveling a lot, mostly in North America.

I didn't really thought about that until recently. It was going back to Canada for the first time in a long while that made me realize how the whole other world had been such a huge influence on me being in America during the 1960s and seeing the Kennedy on the news tie to leave a day, and going through the assassinations of all these leaders and the mass public gas, was a traumatic experience for a really young boy.

At the time, I was going to a Catholic school and, when Martin Luther King was assassinated, we had to be silent for 45 minutes to sit on a bench of respect. It was the same with Robert Kennedy.

So, it was seeing the adult world and seeing to be black and where it was of all this violence—then, plus the assassinations of the cinema. That music was really a connection to the time.

You then came to filmmaking via the film arts.

Through animation. From a very young age, I was always doing drawings and going to art college out side of normal school and going up, caught up in visual language. It was a big public school in Canada. It was incredibly well-funded. They had photography, bronze casting and all that sort of stuff.

In high school, the teacher put me onto making these drawings and on animation. That led to more and more animating live action, which I thought was always beyond me because I was so locked into the world of two dimensions. Even when I finally read film schools, I was very involved in animation.

Soon then, I've noticed that people and films are really the most sort of cinema. It's when really things come to life.

In Ghana, you put part of the film in the conditions under the microscope. You are doing the same with *The Small World*. Do you have an official name about the human condition?

Well, I do. Even though Ghana was so passionate, the thing that I think about the film from being a complete downward dog in the humanity that is found to the people, even at that level.

I couldn't say I'm partly optimistic or partly pessimistic. It's just that life and death is a constant and present in a constant circle. I stay between the two. ■

is occurred at the start of what may prove to be a vital economic period for the Australian film industry.

On the second day of the *Seminar*, which hosted discussions about the industry's relationship with the unions occurred inside the Metro on George, the SBS Independent-AFC second was announced at the Australian Film Television & Radio School (AFTRS) and, that night, the new Fox Studios were launched. What better time for the industry to attempt some serious introspection?



OUT OF THE COMING operations round during the *Seminar* several hard democracy, and we go through conclusions were reached. What exactly should the budget be for a feature to be called "low budget" and how does making films in various countries affect the answer to the question? Why make low budget features? What are the various possible processes are available to make them? What is the impact of the conditions and regulations in the various funding bureaucracies and the impact on those processes? What are the major reasons that make low budget films successful? At what stage of the filmmaking process do we know these films to be successful? How and so whom do you sell these films? What should we be doing to not doing ourselves to make sure our financial measures in the industry and others better results?

And the answers to these? Well, we now really know how they could now talk about it, share experiences, get inspired, explain their various practices and hopefully create a better environment in which we can continue to make more successful and better films more often.

The Making of

Smartest over this of low budget features

Although Peter Scuderi's keynote speech was entitled "Why make Low budget movies?", the *Seminar* mostly focused on the "How" of the matter, which, as most attendees himself implied, was perhaps the more appropriate question to pose on the occasion.

Low budget features have made it common for extremely a severely restricted – and for some, perhaps, excessive – amount of funds. In these discussions about the making of low budget features, the majority of the speakers were surprisingly critical. And though the speakers often agreed that there were several dimensions of options to keep all the options open and only share the extent of success fairly out of reach.

"Writing a low budget feature is the same as writing any, it comes at any level. It's just a bit, cheaper," continued sceptic Michael Fordley during his speech. He stated that "low budget feature began with a low budget idea" and emphasized the importance of keeping the budget as small as the various possible compromises of a project.

What makes a writer's concept – that is, a writer of any major scope – is working out of reach and in the dark, with a constant sense of apprehension, "Can this be written at all, is done?"

For Bill De Bono, who was asked to speak about his experience of making *Red Eye* *Salley*, this has not been a problem.

For me, there is a considerably important balance between the subject matter – generally how you are going to approach it – the budget and the audience potential that a low film. These things have to add up.

In the writer director, and producers, of his film, De Bono considers the concept, the cost and the execution of a project almost simultaneously. He was so satisfactory dimensions of film is the filmmaking process.



"You see, what is more important about being a low budget feature than it than you are a filmmaker rather than a director."

A producer and screen writer, De Bono was adamant about what he called "being expensive" with the budget. That, in accordance with Fordley's own remark that no good comes from writing a script with more scenes, locations, shooting days, etc., than can be afforded, seemed to be a crucial point. This is what the writer Mike Barker was, speaking on behalf of Ana Koldenova about the making of *Only the Brave*, revealed that during the writing of the script they never considered the budget. And, though Koldenova began to

THE PRICE

a REPORT FROM THE afc's low-b

break going on" and, according to O'Neill, the film that she will see.

upbeat, break, energetic [beat] a lot of a week, a man comes back. Obviously, all the cash comes from the bottom. The concept has to be good, relevant and fresh [...]

Buyers are much more comfortable with films that have a positive message and have a lot of a subtextual in the end [...] [It's] less, more and more these days, they want a film that they can go to a movie usually comes with it. If they don't come out of the cinema believing they have been through some sort of experience, they are just not interested.

Domestic films about dysfunctional characters, where it's not all about depression or the end there in the beginning, and the biggest one off these days [...] It's a film that has a lot of glamour of light at the end of the tunnel, it helps a hell of a lot.

On the Bedford put in, films should have "playability", which is

how a film plays to an audience once they are in the theatre. Obviously, most independent films are in the U.S. and I suspect here as well. I have very little "local knowledge" – they are not high concept, they are not too far ahead, they are our kind of our own genre, our own material – but what they should have, and the basis of their success will be, is "playability". That is, "an audience enjoys them", by which I mean I mean not only as without interest, but what will drive an audience, and that's more.

Agree that the trend in the film bought, you are in the buying power of the market. According to O'Neill, it seems that in the market there is a

series of debacles going on. On the one hand, the audience is not expanding all over the world. [...] But, at the same time, the buyers are becoming much more choosy. Five years ago, you could have made a broad range of films for not much money all over the world. Now you can't make them or less.

O'Neill went on to note that the market is becoming more and more polarized between the Hollywood blockbusters and the quality audience, and the distributors are taking much less risk.

Lianne Adams, Marketing Manager at Newcomer Films, attempted to dispel the buyers' anxiety over failure:

When we are buying a completed film, the decision is against these days, a time and a moment, so many are doing. Most important is that we have to make sure we really love this film [...] [It's] hard to have something to say to audiences and the story is told in a compelling manner – story is not the word again – the budget is really important.

For both O'Neill and Adams, "film selling" is a key word. "Selling film is really a relationship business" and O'Neill. The building up of good relationships between sales agents and distributors is critical. It is also important for distributors to have a good relationship with the producer and director of a film in order to believe the hype for the release. Adams:

Wherever possible, plan this thing early. As owners of the film, start the opportunity to develop a producer and company relationship with the distributor, and put forward your story. At the end of the day, the distributor can become the best ambassador for this film.

And there is more the distributor can do to facilitate the marketing of their film. Adams:

Don't underestimate the value of a press release. Let us research places in the market press release at about 75 per cent. It is the best possible way to create anticipation as an audience and, by the time your film hits the screen, there is that much more anticipation factor.

Traders can be placed in cinema months before the release.

Also a lot of good sales and colour management. And it's really worth getting a good sales photo, explore involved at an early stage. A couple of outstanding images can remove wide placement in the media, and, as they say, an image speaks a thousand words. Film commission are also a good marketing tool.

Another trend, extremely, is to produce an alternative press kit. They are particularly useful for getting alternative coverage.

Obvious words put against that is, particularly when discussing low budget films. Most low budget films in Australia end up with poor quality sales, particularly



sales, in some of it, and, as far as the UK, which doesn't make it very difficult for the media to get the industry when they have little or no interest, and the filmmakers' reason for this lack, without exception, is that there is simply no money left in the budget. The hope when finding creative solutions in budgeting, some thought should be given to marketing too. It is not necessarily if one listens to the belief.

You're first job is to make an outstanding movie. If you make an outstanding movie – this is why we are in the business – then it will succeed. We all have to have that hope. But in original movies, as any genre can find success in the market place, it will be done. It will be done by a movie and it will be championed by an excellent audience, and it can break out beyond the core audience.

All you have to do is make an original, honest, provocative, fresh movie to whatever genre you're working within. It's up to us to figure out the "local knowledge" of your film.

Second step:

Paul or Paula? Whether the Rules of the Game

Imagine you are young filmmaker with nothing that can be perceived as "track record" and you cannot get your feature film funded, by anybody. Nevertheless, you have a great story, you've discussed the project to death with your filmmaking friends and you are ready to do it.

One day, you buy a "script" and you are in a bit of a bind and a bit of a mess.

Of course, you cannot pay a very high, possibly included, as every dollar you have must and up "on the street". This work out a system of deferred payments, and payments of profit, if and when the film becomes successful and makes a huge amount. Everybody in your crew and crew is paid with that idea. Even though some of them are counting on the film making a great profit.

Doing really young and inexperienced, except for a couple, your crew cannot believe that fact. They are dis-

posed to have their skills and add a credit to their CV with some more feature work. The people who are experienced have decided that your project is a worthwhile one, or they simply like you as a person and really want to help out. Your crew, most of whom have probably not had much experience or not worked anywhere before, are grateful to work, and the one or two who had roles who could regularly are really excited by the jobs that they have been given for them and are happy to work with you.

The day before you set off to the location for the first day of principal photography, you get a call from a representative of the UK Film Commission (UKFC) asking you that you have to make about your film along immediately. Because what you are doing is considered to be socially important and you are exploiting people there though they are apparently exploiting you and willing to do the work, and, anyway, it's your money and it's a matter of anyone's business what a bunch of people work day by day a few weeks of their lives? What do you do?

This one, though an emergency one, has to be in the UK. Something of the sort happened to Allan Talbot on his first, and actually self-funded, feature, *Talkback*.

I was told the day before we were onto location that I was not allowed to do this and was threatened with an injunction to something like that. I ignored it, because I thought it was really silly and had a crew who were supporting me. So, no [...] I was afraid and we made the film.

I came back to me, during the full pre-release campaign, when someone thought that I might be [...] I thought it was a bit of a joke, because I was a professional film, and no one had been paid. [There] was a very short period where we were unsure whether we could be disappointed in being a non-commercial film, which, I thought, was ridiculous.

Fortunately, the UKFC was not seriously disturbed by the film. The film was the UKFC, which is "socially committed" to support the art and the crew, and the Commission's "law". But it was a way to get the film out.

The industry's relationship with the cinema, in the "mainstream", as the programme says, has been called that, it is not always as easy as that. And though the cinema tried the various parties to openly discuss their concerns, and perhaps to come to some arrangements, nothing new or surprising happened, so progress was made.

Even more disturbing, the filmmakers and the cinema representatives seemed to be speaking of different things, in different languages, with different goals in mind.

The one crucial difference was between the type of film discussed. There are two basic types of "low budget" film and filmmaking practices:

- The first is the one or no budget model, where there is just about enough money to

END
p57



Story by Michael Helms



Under the C



On an uncommonly cold November night in Melbourne, the producer aims an unsettling-steel gaze towards a handful of his faithful cost members. There's no doubt about it: he's angry. In one swift movement, he sets upon the nearest actor who, after suffering what almost amounts to a manual tracheotomy without anesthesia, is soon doubled over on the ground of the garbage-strewn alley. A carload of fellow performers quickly enters the scene. With no second thoughts, the producer immediately launches a kick to the face of the first arrival. A slightly-built woman, with fair hair emerging from the darkness and also begins to go ballistic. Another shadowy figure buckled by a camera firmly yells "Cut!" This doesn't entirely halt the proceedings: the boys from the car actually appear to be having fun and aren't about to stop.

Black picture and name
Kathy Lang and
Richard Norton
David Lee
Richard Norton



has designed themselves what he describes as a "quintessentially Asian film." We're sure Lang seems desirous of doing it, but quietly adds, "It's also just something to cut our teeth on."

After running the gauntlet of all the usual hassles that can beset the average independent producer, making his big budget line of financing through to the approvals of the Motion and Entertainment Arts Alliance (the aforementioned fighting troupe is in fact Kathy Lang, five-time world kickboxing champion, niece of the U.S., and until recently just a girl from Adelaide), they've managed to implement and accelerate what few Australian action film agencies have done. Imperial Entertainment has acquired world rights except for Australia and North America, and a deal with a major US company hangs in the balance. The reason is no doubt due to the support of financiers and executive producers Tom Kahn and Fred Weinreich. Kahn, a former executive with Warner Bros., NBC and RCA, Viacom, and the inventor of dozens of projects including pilot movies, mini-series and feature, was on the phone every night to producer Paul Green, according to director Ming Goings. Besides a two-week stopover in the early stages of pre-production, that was the extent of that particular executive producer's co-set involvement.

Long-time film producer Fred Weinreich, a seasoned action aficionado, had even less contact with the day-to-day running of the film. Weinreich has been involved in every thing from Tom Laughlin's and Billy Jack Laughlin, 1971, Bruce Lee and Enter the Dragon (Robert Clouse, 1973), to the Cynthia Rothrock "China Girl" series and a little film from the early 1980s called Cyborgs (Robert Clouse, 1983), which featured one Richard Norton as the film's lead villain. In a great case of synchronicity, both Clouse's Cyborgs and Cyborgs played like night-releases during the shoot for Under the Gun.

Norton describes his executive producers as just two dumbbells: those who had produced more than 50 movies between them. He goes on to say that "We made mistakes here with the responsibility of delivering Under the Gun with the following line, 'Look, I know if you know how to do it, so far as what the market will want, you do.'"

If you haven't encountered a previous product bearing Richard Norton's moniker, then chances are you haven't noticed a video-shop line at least a decade, or perhaps ignored the action movies where you'll often find more titles devoted to his work. A staple star in the catalogues of martial arts movies, Norton is an awarded sixth starman respect by the fight film audience, and spoken casually in the same breath as name exponents like Dan "The Dragon" Innes,

Benny "The Jet" Urquhart, Conan Lee and Rolo Young, all of whom he's worked with at some stage of his career movie life.

A proved martial arts practitioner and sometime bodyguard to the stars, Norton really established his career with assistance from action star and mentor Chuck Norris, with whom he still works. Norris got him a small part in one of his more fully realized efforts, The Gungah (Eric Karson, 1989). From there, Norton has virtually cleared them out on an extremely low basis for producers as delicate as some of the credits they've been awarded. For some of his best efforts such as Firestorm, Kicklighter, Deathlight, Lady Dragon and Rigo and Honor. The latter part are but two of some films in which he's shared the billing with Cynthia Rothrock, himself a major sensation in the area of martial arts movies. In fact, the world's most widely distributed action film genre, the Thriller Impact, recently dubbed the couple "the Fred Astaire and Ginger Rogers of modern action movies", much to Norton's delight.

From The Man From Hong Kong (Brian Trenchard-Smith, 1993) to Hurricane Smith (Colin Smith,

Norton: "We didn't have the budget to blow up buildings and cars. It was always going to be the human element action film, as I call it, where I utilize people who really know the fight game."

1993) and beyond, Norton has been the only to coordinate to the burgeoning world rally of action movies, though you couldn't really tell from the lack of critical attention often afforded them. With the exception of The Secrets of the Juggler (David Peoples, 1993), the last Australian production he worked on, and the latest seen from Trenchard-Smith behind "Furber" series, except single few of these films have the credit of Norton.

This was another career I used as a watershed point of therapy exposure to. Located inside the shell of a long dead power station near the Yarra River in inner suburban Richmond. The engineering and scope achieved by an obscure Ralph Moore is readily apparent. Unleashing a budget that wouldn't comfortably cover the catering bill on your average full-length feature, Moore and his hard working crew, including Ben Houghless, the director of the extraordinary industrial action film, The Machine (1990), really transformed the dead-as-bulldozing site of a fully-functional and almost empty ex-market highlands. Fifty to 35 daily set-ups were planned.

The plot of Under the Gun revolves around Frank Tarrant (Norton), a former car bodywork man turned self-avowed who desperately wants to walk out of his debt-ridden establishment and catch the new phone out of town. His fight lessons are the training after the film begins, posing a real conundrum it is 449000 (Walter Hill, 1982) and the way. In a brief moment of reflection, Norton considers the importance of the lesson in the development of the ten.

After watching the plotting of Norton's scope to envision a number of action scenes, we made the decision that the whole thing had



No, this isn't a scene from a new Robert Alton, take on low budget action movies, nor is it a scene of unadorned action in the workplace. Rather, it's the second night of Ming as an independently financed action thriller, Under the Gun, and the producer, Richard Norton, also happens to be the star.

Norton is a Melbourne resident when he's not performing in front of the cameras and one of the (possibly) toughest Ming as an independently financed action thriller, Under the Gun, and the producer, Richard Norton, also happens to be the star. Norton is a Melbourne resident when he's not performing in front of the cameras and one of the (possibly) toughest Ming as an independently financed action thriller, Under the Gun, and the producer, Richard Norton, also happens to be the star. Norton is a Melbourne resident when he's not performing in front of the cameras and one of the (possibly) toughest Ming as an independently financed action thriller, Under the Gun, and the producer, Richard Norton, also happens to be the star.

Designing the Interface (or how to learn to love my computer screen)

Phillip Dutchak examines the evolution of computer screen grammar and future trends in interface design.

There are notable lines that have advanced the way computers talk to us. It might be enlightening to have a few semantic deconstructors exposed on this subject. But in most of us, don't have a couple of years go our almost, left's just call it "good screen grammar" and be done with it. There is such a thing as good interface too, after all, as a computer screen grammar!

The Why's for Interface Design

Addressing a conference last April, David Coons, editor of the *Computer Graphics*, gave his take on the future for new media. Coons concluded that whatever format or delivery medium was used for new media, "we'll all be working toward some degree of interactivity."

The forecast is that 1.4 million computers will be sold in Australia this year. A Special Report on Technology in the *Small Business* Issue by Yehon Pagan describes (and you thought all they were interested in were bugs!) noted that "nearly 50 percent of [small business] or 71 percent have a desktop computer."

The Special Report goes on to state "close to a third, 30 percent, own a modem. 20 percent have a computer equipped with a CD-ROM drive and 71 percent own a mobile phone." Added to this is the race by people to get online, be on the Internet, or surf the "net" or the web (worldwide web) which supports the use of graphics, sound and video via the computer and modem.

What all these then and figures indicate is that the supremacy of the television set and the home phone in Australian households and a market is being seriously challenged by computer and telecommunication technology. The "small screen" (traditionally the television) is only recently coming to mean the computer screen or the big, old design on your mobile phone.

Mark Bergman, technical assistant to IBM's chief executive officer Lou Gerstner, while rounds in Sydney gave weight to Coons' prediction by stating that early understanding, attractive computer interfaces — not technology —

were critical to developments in the IT & T field.

Coons' and Bergman's remarks may be coming too obvious. "Wonderful technology providing such things as multiple channels in interactive journals are not going to catch the main market if the users people turn into are not interested, curious or entertained, or come screen-to-plan confusion."

Design

Screen design is based on how people communicate (the person is user or, even more, approach) to the computer. There is usually by way of a complete keyboard, and a "mouse" (unit of small mouse) packages on CD-ROMs (especially know what it is to click them when through a computer game).

Professionals such as graphic designers, engineers and architects use electronic boards or "tablets" and special pens for putting information on back to the computer. Touch screens are appearing in public information kiosks in libraries, museums and sports facilities. A person touches what is happening on the screen to get things happening.

These input devices have caused designers to create the screen "pull-down menu", "dialogue boxes", icons, graphical buttons and boxes, and the subtle use of colour rather in background or to highlight a screen object's status.

It is generally conceded that, apart from the trend to give screens objects more 3D modelling and movement, the screens of screen design are all in place.

The next evolution screen design will occur with the appearance of new types of "input devices" like reliable voice recognition. However, Paul telling his computer screen (Mark Jensen (Mark Jay, 1992) no "value" is not looking that strange nowadays.

Another key to the new medium is response time. Screen change nearly in films. Advancements limited the screen with inputs. But with CD-ROMs, living online, even using programmes on your home computer, the rule is to wait. The trick is not to keep people waiting too long. Or if there is a delay, give them something an screen to watch.

To mainstream developers, IT & T professionals, proprietors heads and our nation — the television — moving, delays and screen design have always been part of the act. For a growing number of people, the sheer novelty of new media on the premise of the next week has kept things has caused in one waiting new media shock. We must stand for television channels are changing comedy, for new media is on a home screen.

Take the *Germany Inside* online web site. People are moved to view short video clips of each river in Germany at www.cbs.com.au/germany (Tony Scott, 1995). Sounds great, but first you have to download (transfer from the Germany site to your computer) first a modest 4.4 megabyte file. With any of the students available that should take, oh yes, can last or so.

It took me longer. When finally the video type file was transferred to my computer, a data I took because my PC software was an old version. I didn't care. By "tuning" web site I got the right software, killed our electronic flames to be put in quoting him I'll never read again, and generally had two hours. However, once to the point through over the experience time I wasn't watching a video, I didn't stop to go to the cinema and I was only half watching television. There are consumers that Internet watching could cut into average television viewing time by up to four hours a week or 15 percent.

I finally viewed the *Germany Inside* clip, all 20 or so seconds of it. The sound was good and the images of the video was pretty. I still love the web and





At the top: 1999's *SunWorld* website as redesigned for the 10th anniversary of the design firm. Below: the new design for the 10th anniversary of the design firm.

Care Hickman, but I'm not "in love" with it.

Screen Design

Concerns of billing it as out of line with the web as your computer screen are not all that unique. Hickman's new design for the 10th anniversary of the design firm is a case in point. The site is up a different relationship to the company's website as being a new design. Hickman's new design is a case in point. The site is up a different relationship to the company's website as being a new design.

People understand that the new design is a case in point. The site is up a different relationship to the company's website as being a new design. Hickman's new design is a case in point. The site is up a different relationship to the company's website as being a new design.

Apple's lead in GUIs (graphical user interfaces) has been eroded by Windows. Previously, Apple is probably viewed as having a conservative reputation. With Copland, there will be changes in screen styles and people will have the ability to create a unique style. The web design is a case in point. The site is up a different relationship to the company's website as being a new design.

Apple is moving to an interface that only presents the user with a few pieces of information to produce a great look, yet it is an interface that shows you what to do.

Getting Down to It
According to Jakob Nielsen, design is a good design for the 10th anniversary of the design firm.



The three sites, *Hyper Island* (www.hyperisland.com), *Pixelated* (www.pixelated.com) and *Pixelated* (www.pixelated.com), are all designed to be used on the Internet.

The *Hyper Island* website is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet.

Pixelated is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet.



WebFOCUS is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet.



Hyper Island website (www.hyperisland.com), a design site, is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet. It is a collection of interactive content that is designed to be used on the Internet.

Technology at *Sansoni*, a division of San Francisco in California, can put your screen design ideas into people's hands. The screen design ideas are put into people's hands. The screen design ideas are put into people's hands. The screen design ideas are put into people's hands.

Nelson defined, "Folio per screen" is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea.

To all designers, a screen design idea is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea.

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You can use the screen design idea to create a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea.

Good screen design should also be a rewarding experience to the user. Web design emphasizes on visual and interactive content. Customizing your company's screen design is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea.

Screen

Screen design is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea.

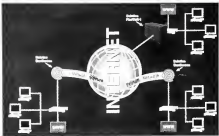
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Web Design

Web design is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea. It is a screen design idea.



Net & Beyond: secure savings



The HotJava browser runs on Net Navigator



Java-based home security system can be made at Old Dominion University for as little as \$100

electronic mail, so not surfing (jumping from web site to another). The promise of electronic publishing and marketing on the web has the power to make anyone a page in cyberspace. For example, I wrote this article for *Cosmo* Papers and 30,000 other people can read it. I put the article on the web and anyone interested in the worldwide web can read it. But what's in a site people can't see? *Cosmo* Papers web site and what is the right electronic format that will make people want to read the material contained within a web space?

Jacob Nielsen from *Don't Make Us Think* about publishing

Use a cover magazine format, lead with a single story, and include a secondary story. Then follow with four category links that people can "hyper link" into.

Benzy Zeller at Nielsen Graphics on the web

There is a strong phone culture style on the web. There is also a demand for the use of strong colors. Good

design drives better design. The whole thing is evolving. Good space web site is evolving, as the online marketplace evolves, as an approximation of what the technology is capable of at present. That's why we created our WebPower web site software.

Bill Gates from Microsoft? Gates could not be interviewed for the story because he was too busy doing other stuff things, like spending \$543.99 million to launch Windows 95 (but is he a happy man)?

Another advantage of electronic publishing is the ability to market web material from anywhere. The new game *Silphystor Behaviors* is a web-authoring business and consultancy currently operating from home offices on the Central Coast and in California. Debbie Smith, Project Coordinator for *Silphystor Behaviors*, explains that all on "page and system content is done initially. During the development of a web system in page, the client can preview and review the

opening web site on the web." Web material is either posted on a server by the client or *Silphystor Behaviors*, and the company stays in touch with customers by telephone, email or fax.

Final Pass

There remains work to be done and done on screen design. Concepts of screen design, involved communication bandwidth to allow more complex designs to easily travel over the web, network reference, page design, new tools to display and presentation, new content and intelligent software agents to manage a multimedia site on a network are on the agenda.

Screen design is a balancing act between the ability to understand the computer code that makes it happen, graphic design skills, a sense of marketing, an understanding for what the people want (usability research), and an eye to what the technology can conveniently and reasonably do.

As a parting note, Jakob Nielsen

tells the story that the parents day keyboard (and, for that matter, the key pad of the touch-dial phone) was designed sometime backwards. It seems that when typewriters were developing, a water cooled keyboard than the present QWERTY would have allowed operators to type in words so fast that the three mechanical keys would have regularly jammed. To solve the problem, the QWERTY layout was adopted. The other part of the story is the layout allowed older people to type the word "typewriter" using only the top row of keys on the typewriter. Try it.

As for the touch phone keypad, the rumour is that when touch dialing was first introduced the switches on the phone keypad would have been able to keep up if people could quickly dial in a number, so they designed the keypad to slow people down.

My instant appreciation for the co-operation and time of all those involved in this story. ☺



convergence

'the monthly newsletter that joins up the dots'

july/august 1995 • volume 1 • number 6

► COMPUTER INTERFACE DESIGN

The keyboard and, the key pad of the touch dial phones were designed to stop people typing or dialling too quickly. A more useful keyboard than the present QWERTY design would have allowed operators to type in words as fast, that the then mechanical keys would have regularly jammed. The touch phone keypad, was designed to stop people dialling faster than the then capacity of switches in the phone network could handle. Not these are the way people access the information age.

Addressing a conference last April, David Court, editor of the *Converge Newsletter* gave his take on the future for new media. Court concluded that whatever format or delivery medium was used for new media, "we'll all be watching screens of some description."

The forecast is that 1.4 million computers will be sold in Australia this year. A *Special Report on Technology in the Small Business Sector* by Yellow Pages Australia stated that "nearly three-quarters (of small business) or 71 per cent have a desktop computer."

The *Special Report* went on to state "close to a third, 30 per cent, own a modem, 26 per cent have a computer equipped with a CD-ROM drive and 71 per cent own a mobile phone." Added to the popularity for online services.

These figures indicate that the television set and the home increasingly challenged by telecommunication professionals by the

contents:

- 1 computer interface design
- 4 multimedia
- 5 software
- 6 business television
- 7 wireless data
- 9 messaging
- 11 around the traps

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technicalities

much to render as long as it works. Like other high-techers, the importance of a limited perspective on techniques in improving a craft, for example, is a common-sense notion. Even though the transition to a digital workflow and then passing out the search frame by frame, a better approach would be for a film-revisioner to examine the search image, a revision as a next pass point would increase the odds, as it could be pointed out. The lower cost solution is probably more satisfactory, but the video house — lacking an even film equipment and technicians — is forced to present the techniques and equipment that is available in house.

Boyle showed a superb clip — a gothic and maximalist primal scream sequence from an unnamed Greek film — which also captured the power of a strong soundtrack (lots of plenty of use of the surround track) to achieving a dramatic effect. This was followed by a presentation by Steve Roberts of NYFD in Sydney, who explained his company's approach to software design and applications, having produced digital effects for a number of recent American films, most recently Billy's Wedding (Richard Donner). Roberts ran a clip from a Kollege commercial.

Peter Owen, a director of Quaker, explained the technical significance of the Domino system, showing 4K resolution 10144 pixels from side to side in the output imaging stage. He noted, however, that resolution was only as effective as the original source material and, while a nice, marketing claim, very far from the full resolution of the system — a measure based on scanning rates, processing time and data storage — does much to create an image awareness, an even greater promotional frequency concerned an enhancement from their industry television resolution. After a demonstration of something from viewers' users of the system, in which "before" and "after" scenes were presented and showed a excellent matching, Owen showed a reel of attention work produced for the "BAPTISTA" — 100 years of British Cinema — presentation. This highly cut collage of highlights from the British film industry — from Henry F. Lawrence Oliver, 1941 and The Girl Between (Richard Anderson, 1954) to Graham of Fox (Hugh Lloyd, 1941) and A Post Card from Wanda (Charles Crichton 1986) — inspired much more than colour restoration, desaturation and film removal, but that resulted in "raw pixel" quality throughout — a considerable advance in viewing.

The next hour, spoken, the Johnson of Canada, listed a range of other services advanced made by the company — such as repair of missing, image stabilisation

and 3D painting. He also dealt with techniques of motion capture, where "virtual" movements can be recorded in a series of video data simulated in frames, stills, text, etc., and the movements then followed exactly by digitally-driven characters. This speeds up the process and allows for very subtle and precise movement, as well as for the possibility of applying different tricks to the digital images.

Roddy is Glenn Kinnell, a principal architect of Cinematix, was on next. He explained some of the features of the Cinema process, arguing that, despite Dole DePaul's comments about computer, digital effects are not magic, but hard work. Film images are scanned to get a resolution of 4K, and then for high resolution using the Cinema or Lightway film systems. Image processing can be carried out in a range of resolutions, so that a "final" output can be obtained relatively quickly for approval prior to rendering at full 4K resolution and final compositing.

The Cinema system compares with Kodak's intermediate 5144 film, under the other system which can capture sequences, usually the ground 2445. Some critics have complained that the economically introduced "Way" looks to all effects shots, but Kinnell was a non-personal discussion, showing typical Kodak test scenes and colour charts on original negative and then via Cinematix. Except for a very slight difference in some dark green tones, I found it very difficult to pick the point at which the Cinema output image was superior over the raw original.

The last speaker was Keith Mallinson, Director of Animal Logic and also of Animal Logic Research, whose Erika software is acknowledged to be one of the world's principal 3D animation tools. He acknowledged the need for the Australian industry to make a serious investment in digital effects and announced that Animal Logic was to build a Domino system. Two days after shows, the main title for Colleen Atwood's Little Women (1994) and for Chris Noonan's Babe — the Gallipoli Mallinson explained that, for this type of work, digital techniques were a must but with traditional optics of printing methods wherever made was appropriate.

Once again, something like highlighted the difficulties faced by the local industry. The production includes more digital effects work than any other film produced in Australia (the crew's making title was said to be "Jenny's Park"), and yet only the main role was done in Australia, other work going to Sydney, to Hong Kong and the United States.

A dinner followed the presentation, moderated by producers and editors speaking Andrew Martin. Producers Sandra Alexander talked about the relationship between the producers and the digital effects team. Where should she talk to? How does one set up the project? Peter Doyle compared the situation to the '90s, where effects houses made on the complete job and effectively became the effects supervisors.



not for a production, with just in Europe, where he said that producers were much less aware of what editors were possible, and much more work on the script was needed between the producer and the editors before. Andrew Mason reacted against allowing "one-stop shops" to monopolize the editing, preferring to be more flexible and use a range of techniques. Sarah Millhouse observed the common request: "I want a totally original effect that no one's done before, and I'd like to see it on your television because you can do it." In general, there was agreement that "most producers will talk to you pre-decided", and this consultation had to start at the script stage.

The last word also came from Neil Innes, and may serve as a summary of the current concerns about the whole area of film work. In response to a question about deadlines, he said: "You always deliver on time. Therefore we to watch what you're doing, and praise only."

Non-linear editing, the solution — or the problem

There are never enough editors short "for very pre-production is going" — enough to prompt editors to show the script up one or two and finish a guide. It's not often, though, that the specific concerns of the individual editors are recorded. Eddie Beane Carey, drawing on his experience as an assistant, presented the following paper at the non-linear session at the SMPTE conference:

Some handy hints for those aspiring assistant editors when learning on the job:

1. Once around the film.
2. Don't let the film unspool off the reel and
3. Laid patient rolls with a blue lens and sound rolls with a red one.

Some handy hints for those aspiring assistant editors when learning on (an Avid) non-linear system:

1. If you have used your previous tape setting to select double clicking a clip to add into the scene once that, you can open a pop-up window by holding down the space key while double clicking.
2. To make a gallery permanent, use the make permanent command. The gallery will continue to run until you delete it with the light ring/bolt, and.
3. If you should make a mistake in your guess, your assistant may be in the wrong place.

And those handy little hints don't just stop there... I've spent an awful lot of time reading manuals!

As the point, before everyone goes on writing, I should say that I absolutely love Avid! But that is because the job on which I am currently employed involves not only the handling of video on Avid, but also audio editing. In fact, I have always loved Avid. I just have a really loved the way I've had to work on it!

This is a nice occasion where an assistant editor's viewpoint has been sought in a public forum, and for this reason I have spoken to many assistant editors — all with quite different backgrounds, but all now working as assistants on non-linear systems. The research has shown to be surprisingly consistent throughout, with nothing being repeated by all assistant editors with whom I spoke []

The role of the assistant editor is not just changing or redolent, it is entirely different. It is hard to say just how different and it is difficult to make blanket statements, as nowadays every job is



entirely different, with different gear and different workloads. The conclusion of a job often comes down to whom you are working with and for.

Differently, I will have to make some comparisons between film days and non-linear days. I know that our film days are numbered and not for me to hint to say, but the differences between the two are largely the cause of our "gossiping" — and therefore these comparisons should be discussed.

First and foremost, there is the relationship between editor and assistant. In the "old days", we assisted an editor who had a thorough knowledge of the job. We were doing as they told during the past. In these "non-linear days", the editor has very little knowledge of the job done by the assistant just though they were often there usually the same genre of equipment, and then back to the time of the software changes.

We find that the editor chooses the assistant for different reasons now than they did in the past, and it is happy to go with someone who will just keep the computer running smoothly. (That is, of course, they just to choose an assistant, as many facilities have on-call assistants editors, to take up the "old" thing, some, back up "re-creating" between editor and assistant a thing of the past.)

That has implications for the non-linear editor, too. In the past, we looked to the editor for advice and help, and when do we turn to now?

A Hard Day's Night

The point of training and exposure of non-linear systems means that very often you are sharing gear, not only

with the editors, but often with other producers. This leads to possible problems right that jobs (where there may be no technical support, so you may spend hours in the middle of the night trying to solve a problem). The physical, psychological and social replacement for an assistant, not to mention what is put down to the traditional editor assistant relationship — but so for employers does it seem to have a problem with it!

We have always wanted long hours and into the night when we're needed so but, if we wanted to work night shifts, we would have chosen to be secret agents, which at least we'd have a weapon.

When researching that, I spoke to one editor who had assistants who worked only on the night shift. He told me how his assistant hours they had because:

The training aspect

On one linear system, assistants are often shared in and told "Here, learn that", and given consistent responsibility with little experience. With newer editing software and hardware updates, everything is always changing, and the set up is different on every job. This is really "learning from your mistakes" — and in this case learner would that is easy!

For those of us in film training, this is very different. We learn not just of film handling thoroughly and worked out way up to it, and the people we were working with had the answers through their own experience.

The non-linear is a fairly subjective, because it will depend largely on the relationship between assistant editor and



editor, but all assistants I spoke to expressed the following:

There's not much time spent with the editor; often, they do a little editing or working on a different gear — when needed, for instance — as an already efficient team.

As a result, there is little or no learning of the craft of editing, and little collaboration on the cut. Indeed, some said that the first time they saw the cut was when they were doing the next assembly!

Do it yourself editing

Of course, if you can get onto the non-linear system (even though it is probably less and you're more aware of keyboard and screen for hours), you can throw out your own work on without awaiting anything the editor has done. No one I spoke to has managed to do much of this.

At present, although I'm sure this will change in time, no seems to have two types of assistant roles on the industry.

There is a feeling that many of the assistant editors employed on non-linear systems have a solid computer background but lack a thorough knowledge of the theory, film, narrative, processing, cover patterns, lab issues, and more relationships between director, editor, producer, and other crew members — a knowledge that was built up in the past over years of training.

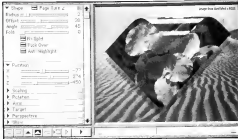
These assistants find this frustrating, not to mention whenever other parties may be involved. Despite their technical backgrounds, these assistants are faced with the ever-changing updates and new pieces of equipment — when leaving or night — and have to be able to keep up to date on the technological developments.

Of course, these assistants are the currently preferred employees, as they can offer results in technical and legal and support to editors who are nervous enough with their own learning curve.

The "old" assistants, on the other hand, are finding access to the non-linear world extremely difficult. Thus, once again, it's partly due to the fact that some non-linear features have assistants on staff. As a result, the "old" assistants are prepared to accept jobs as less than favorable conditions just to get a bit of training!

Changing responsibilities

Finally, rather than the old days, whereby an assistant did things in the morning by high-magnification light staff who checked and made comments on various aspects of what they saw. Lab reports were read by a number of people on the crew. As a result of going to tape transfers, the number of



"On some productions, the assistant editor may be the only one to view rushes on an SP beta tape, while the crew may view VHS dubs, and the editor sees only the digitized picture."

people who get to see rushes of any acceptable quality has been greatly reduced.

On some productions, the assistant editor may be the only one to view rushes on an SP beta tape, while the crew may view VHS dubs, and the editor sees only the digitized picture.

This means that an assistant's responsibility falls on the assistant's shoulders to spot any problems which may have occurred on the shoot, at the lab, or in between, and once again, the assistant may not have the experience to spot these.

Now, I know that some production teams are screening workprint rushes even though they are coming late into the night, and editors have relatively earlier screenings on an M, but this is not necessarily the norm. It seems to be very uncommon to view rushes at home on VHS.

There also seems to be a feeling that non-linear assistant editors are becoming part production supervisors. This is not necessarily a good or bad thing, just a change. I believe it must be a result of the more intricate chain that the film goes through, and the more issues which the requires. It might also be a result of the fact that editors are

working to tighter schedules and equipment which they feel forced to use in the meantime, and are deciding what can be done with those cuts and conversations they may have dealt with in the past.

The added responsibility for someone who may not be very experienced could have severe repercussions in production, project selection and budget.

There are more to EDLs

The assistant editor is very often responsible for the EDLs to be generated at the end of the first cut — that is, not only the EDLs for sound editors, but also the EDLs for any other parties who do not have the original rushes. I know, as post-conferencing, but some productions do not directly cutting rushes to the house from the EDL. God forbid if something goes wrong!

Even if the production is not cutting rushes, if there is a problem with a sound or on-line EDL, it is a very expensive problem to fix.

As James Doherty said at the AFTES non-linear seminar last year: "There's a lot of stuff to go wrong", and, "If you stuff up anywhere, you've got a problem — and it will probably go right through to my headbox."

Unfortunately, the responsibility for that "stuff up" will most likely be with the assistant.

Lastly, the economic factor

New linear editing systems require fewer assistants.

On features which might have had two or three assistants or more, there is now one. In a commercial post production house where it existed a few years ago, there were three editors, four secondists and four assistants — and we were flat out. The same company today has three editors and three non-linear assistants.

And with the advent of telecycling systems being used more often for non-linear systems, we will need no spotting any more. Will all spots end up looking like it does in the commercial, we are coming on as pitiful!

Actually, there is one other point we would all like to make about non-linear systems: No Trust!

There is a little cluster at the moment, for assistant editors — that is, those who want to take on a creative appointment, they're into the world of picture editing — non-linear editing systems are presenting more problems than solutions. Some of these are certainly short-term technical issues, but others are not.

Are the non-linear assistant editors of today and tomorrow going to become editors, or will they be a new breed of employees entrusted to companies rather than creative filmmakers, who are happy to compromise on many aspects of life and work through the multiple hours?

Oh, are we going to work towards change, where an assistant editor has a work station in a neighbouring room to the editor, and not only runs on the system, but, with the editor's guidance, knows the wonderful use of film editing?

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TECHNOBITS SEMANTIC CASE

There isn't to be some technical topics that people confusion whenever they come up—and they seem to come up again and again. This will be an occasional column in Cinema Papers' "Technobits" that sets out to cast a bit of light on some of these issues. Although Cinema Papers, as a bi-monthly, probably won't be too slowly to offer a "Bib A" service. "Technobits" would welcome correspondence in this area. Please feel free to e-mail topics that you feel need clarification.

TIME CODE Time codes and running speeds: The thorny problem of synchronizing the image with the film and the other sound sources to good is one no way to launch a new discipline.

Counting the Frames

Many editing sessions begin; then they are slowly transported to a monitor. The editor now never needs to worry about numbers, and so it completely free to go on with the creative job of editing. First, the concept of video editing, and of sound editing and timing. Many producers are non-physical just in the manufacturing chain, with mechanical editing, one of the mainstays. But many aren't. The differences between PAL and NTSC standards and the shades of difference in drop-frame, 24 fps transfers, and different styles of Film Decision Line or FDL, continue to create headaches for the technologists trying to make connected systems. Often a decision takes early in a production can lead to unnecessary—and expensive—problems later on.

So what is it all about?

When time originally created video frames. In FDL systems, there are exactly 15 frames per second, and so timecode counts up to 15 (lower 15 means 18 seconds and 14 frames. In NTSC, the frame count goes up to 29, so there are 30 frames per second.

So, by synchronizing the running timecode of an event or a program from the beginning of the film, the running length is always in sync. (The count is defined as the first frame, and the end is defined as the first frame after the cut in—so not the last frame before the cut in as film-edge matching).

PAL Transfers

When film is shot and transferred to PAL video at 25 frames per second, there is an exact correspondence. Each frame of film takes in one frame of video. Timecode runs frame back, and runs exactly one to the clock. There is no ambiguity—unless, that is, you shot your film at 24 frames per second, and your sound came in at that speed, or you are coming back to film for a camera return, in which case it will be projected at 24 fps.

Transferring rather negative or video for a time-lapse (or off-line) edit can be done at 24 or 25 fps. At 24 fps, sound can be synced into the video cassette, the digital master, or directly

into the non-linear system, at its real speed, and with meaningful timecode. An exact example of the edit result comes back into video cassette at the correct speed, ready for sound track laying and mixing. The only drawback is that the video image frames don't exactly match the film image frames. The difference has led to final 25 frames to 1.1 seconds of PAL—video, where only 24 are provided on the film. The answer is one frame each second is repeated. Strictly one field, or half

fps. For a non-linear edit, there are two good workarounds. Instead can involve transferring back picture and sound to 25 fps, sync transfer them at the video speed. This works well using systems such as JVC's timecode on film. Second, and proven are digitized together as the non-linear system, which can then play back at 24 fps—the correct running speed. This is simple and straightforward and makes for simple negative matching, but comes difficult to a second along, as both the picture and sound data and the timecode have been the non-linear system video in that running format.

In marked time, image is transferred onto an edit at 25 fps, and digitized sound is digitized at its correct speed (24 fps), and synchronized to the digitized image. It runs in sync with the picture in the film made of the non-linear system, at film speed. Because the sound is in film speed, one linear sound editing can flow directly on from picture editing, using the same digital video. The edited image can be output either at 24 fps (with the extra frame

network stretching).

So, the solution is provided by changing the running system. No frames are added or removed, but, every complete minute, two frame numbers are skipped. Timecode goes straight from 00:04:59.18 to 00:05:00.01, for example. This rule applies on material one to two, but not on time-lapse material. Drop-frame timecode does not stop (stick) to the clock, but merely skips frames drop frame code by regular frames every two minutes.

Film Time code

Some camera systems—usually Arri—are capable of exposing a digital timecode count on to the negative as it runs through the camera. The timecode generator for the camera is linked to any other camera running the same shot, and so the timecode is identical, consistently providing a key to synchronize image and sound throughout post-production. In theory, no time is needed. This may be convenient (for example, an off-line documentary work, although editors often like to see a visual reference to label such shot).

When running at 24 fps, usually the timecode system follows the same system. This is different from video timecode, which follows the PAL requirement of 25 frames per second. Another noticeable difference is that a video rate of timecode values will not really have timecode running consistently from start to finish or corresponding to the running duration of the tape or of the film. However, in-camera timecode, often described as time-of-day code, follows the clock. As a camera stops, the clock will keep going, so that the timecode sequence is interrupted between takes.

Like management systems usually track both video and film timecode, where both exist, and allow editors to be aware both to the relevant code.

Clearly, there is no single system of timecode and frame rate procedures that suits all projects. Usually, the usual decision is one that leads to significant compromise on other issues. It is doubtful if any one individual understands all the requirements of every area of production and post-production. The lesson before continuing to anything, talk to people in every area—sound, camera, lighting, picture editing and sound post production. Once more, before you get into anything. The answers you get may well disagree. Your job is to map to pick the solution that has your own particular needs. Good luck.

By My thanks to Kevin Smith of Frame Services, and Jim McLaughlin of Soundlink, for many illuminating conversations on some of the points mentioned here. ☐

NTSC presents a slight problem in durations, because the American television system runs not on a true 30 frames per second, but strictly at 29.97 fps. When the clock shows one hour exactly, timecode still has 3.6 seconds to run.

a frame, is repeated every half second. This results in the familiar, but very slight, hesitations seen in very rough cuts or rough mixtures when this technique is used. It also means that the can linear editor may choose to cut on a frame that strictly doesn't exist in the film, resulting in marginal video pictures on the film themselves.

The major non-linear systems have all valued in answer to the latter problem. Digital computer displays can display images at any frame rate they like, and are not beholden to the fixed 25 fps of PAL television. In "film mode", scenes are therefore played at 24 fps, with no forced frame. Time available at the correct rate, and forced frames is zero. Naturally, if a video camera is used on camera in mode of the final edit, it must run at 25 fps, and so the video frame can be automatically inserted, so ensuring the correct running speed.

Synchronizing the Sound

It is a simple for 25 fps pictures, but takes a little more planning at 24

per second instead for PAL) as a guide for video mixing, or at 25 fps as a frame exact guide for tape editing.

However, sound can be continuously added from frame by frame, timecode has a slightly different meaning. Digital sound—for example on DAT—can arrive on own timecode according to the running speed at the back of the tape, simply by counting a given number of samples per second. In digital format, timecode can be what you want it to be. A powerful simplification, and simply, explicit nature of confidence between.

NTSC Drop Frame

NTSC presents a subtle problem in durations, because the American television system runs not at a true 30 frames per second, but strictly at 29.97 fps. When the clock shows one hour exactly, timecode still has 3.6 seconds to run. There is a serious shortfall, as television program makers would find themselves out of the final edit from a chosen show, or being concerned and time, in order to synchronize with

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Australia's First Films: *Under Southern Skies* (1902)

In part 15 of this series, Chris Long examines the largely unheralded and unrecorded two-hour documentary of Australia's early history.

... a the wish to begin the story of the Kelly Gang (1906) as "the world's first feature film"¹ and, earlier Australian feature-length film productions have been ignored. Melbourn's *Salvacion Army* Lunelight Department film exhibited on two-hour documentary *Under Southern Skies* in August 1902. With 205 slides and 1080 feet (180) worth of film, this illustrated lecture traced the whole history of Australia from exploration to Federation. *Under Southern Skies* was by far the longest and most complex Australian screen production made up to that time. Its distance from previous local film chronicles shows that this period of production has been under-recovered.

Changes after "Soldiers of the Cross" (1899)

Before permanent cinemas opened in Australia, the *Salvacion Army* was almost uniquely equipped to establish a commercially viable film business. It already had an extensive network of charitable halls throughout Australia; its musical emphasis placed appropriate screen accompaniment (and accompanist) at their disposal. Above all other considerations, the Army was a young and radical organisation with an explicit agenda: new media – and it had the most experienced film production men in Australia.²

Contrary to popular belief, Australian *Salvacion Army* film producers did not display what is made "Soldiers of the Cross" (1900). The film's rather, the document, Herbert Booth, resigned as the Army's Australian Commissioner in 1901, but his replacement was an less supportive of the Lunelight Department's activities.

The new Australian *Salvacion Army* Commissioner was Thomas McKer (1861–1947), who arrived here from a previous command in Germany in November 1901.³ McKer knew that he was no match for Booth as an orator or an actor, but he met an excellent businessman. He saw the Lunelight Department as a valuable revenue producer to support the Army's social and religious work. He took an active role in scripting or directing

Lunelight Department films, but gave the Department the full support of the *Salvacion Army* hierarchy to make the films commercially viable. Under McKer's origin, the production emphasis shifted from religious appeals to commercial and documentary considerations. The profit, the number of exhibitors and all steadily increased. As the new Australian film production age was to do more than a chronicle of the *Salvacion Army* Lunelight Department's work.

Planning *Under Southern Skies*

By July 1901, the Lunelight Department had completed three major productions of literary/documentary storytelling feature length. For the New South Wales government it produced *The Disappearance of the Australian Commissioner* (January 1901).⁴ Afterwards, the Department covered the 1901 Rural Year for the governments of Victoria (May 1901)⁵ and New Zealand (June 1901).⁶ The accumulated profits from these commissions prepared the Department to produce its ambitious new production cycle. Immediately, conceived the *Salvacion Army*'s hierarchy of the potential gold mine to be tapped into the Department's mobile film production. With the bourgeoisie McKer wrote the *Salvacion Army*'s bible, the Lunelight Department's chief, Joseph Perry (1864–1944), had supervised 60 productions or about one volume of his chronicle.

A few films of rural history, more that during the years of *Salvacion Army* "Bazaar" film production came after an office in December 1900.⁷ Perry was that the photo opportunities while on tour would permit him to progressively assemble a film "history" of Australia's widely-spread natural and cultural attractions, with educational, patriotic and fund-raising potential.

The man who stepped into Herbert Booth's shoes at that time as supervisor for the Lunelight Depart-

ment was the *Salvacion Army*'s Australian Chief Secretary, Colonel William Pratt (1859–1944).⁸ Pratt handled the Army's social contacts with Australia's government, offering filming facilities during the Federation Year.⁹ He rode to Herbert Booth's carriage during the Sydney Federation Day parade, and appeared in Perry's film of the event.¹⁰ When Booth stepped down as Australian Commissioner in 1901, many of Booth's earlier literary responsibilities transferred to Pratt.

Colonel William Pratt was born in England, and came to Australia as a child of seven in 1876, settling in South Australia, Victoria.¹¹ This means that he moved to Collingwood, taking employment as a clerk while he founded with John Hendry, one of the *Salvacion*

Army's Australian partners.¹² In 1904, Pratt joined the *Salvacion Army* as an officer, rising rapidly to the rank of the organisation. He was "quick of thought – quick of action – quick of decision", with "a genius for system. Everything on his day is far in possible, was according to a previously made schedule."¹³ As Colony Commanding Officer of the *Salvacion Army*'s Victorian forces in 1904, Pratt was largely responsible for securing the building at 49 Bourke Street, Melbourne, which became the Army's Australian headquarters¹⁴ and the Lunelight Department's base. Pratt was persuasive, resourceful and direct, capable of inspiring where while maintaining an imperiousness demeanor. He was named to the rank of the *Salvacion Army*'s Australian Chief Secretary in March 1907.¹⁵



Right: Pratt (left) and Perry (right) in 1902. Left: Perry (left) and Pratt (right) in 1902. Both are in the *Salvacion Army* uniforms.

Right: Pratt (left) and Perry (right) in 1902. Left: Perry (left) and Pratt (right) in 1902. Both are in the *Salvacion Army* uniforms.

Last in 1981, Perry arranged to show two Lamlight Department productions. The first, "Saluting by Lamlight", consisted only of "life mask" slides of 16 local men shot at the Lamlight Department's Melbourne studio. "The beautifully coloured slides of 'The Gyro Mechanic's Wives', 'The Deliverance of Peter from Prison', 'The Raising of Jesus' Daughter', 'The Widow of Nairn', 'Hiding the Blind Man' and 'The Raising of Lazarus' premiered at Ruchmoral on 29 July 1982." They survive in the collection of the Adelaide Salvation Army historian, David Morris. No motion pictures were involved, so that the need not run as a feature.

Perry's other destined feature was the historical documentary presentation, *Under Southern Skies*, a far more complex undertaking.

Using the Salvation Army's commissioned films of the Prefecture's prisoners as a basis, from September 1981 Perry allowed cameraman Joseph Perry to map up film production activity during tours of his "Barracks" Company. Characters were all Australian life, industry and fauna were systematically filmed whenever opportunities arose. These ambitious projects collectively reflected upon the identity of the newly Federalised nation. More of

the on location scenes were eventually included in their film. In their final screenings, those scenes provided a narrative backdrop to the opening of the Federation document at Sydney's Centennial Park on 1 January 1981.¹¹ After Governor General Hopkinson was seen taking the oath and kissing the Bible, a closing title slide provided a salute via post "pouch" list: "Ingham women exhibit a nation" ("Pouches", 14-16).¹²

Perry's filming for *Under Southern Skies* began as content on a Queensland Barracks Company tour following the initial appearance at Warwick on 1 September 1981. Barracks Company member John Brooks published regular accounts of the travels in the Melbourne War-Cry, commencing on 3 October 1981, often giving details of the films they shot.¹³

The tour and filmmaking continued into New South Wales at Glen Innes on 14 October 1981, returning to Melbourne via Newcastle on 12 November 1981.¹⁴

Further film for *Under Southern Skies* was shot by Perry on Barracks Company tours of Victoria (January-April 1982) and Queensland (April-July 1982), for which regular reports were published in the War-Cry by Company members (BARR. LETTERS 1981 C. H. Graham).¹⁵

Segments produced for Under Southern Skies

1 East Street, Rockhampton

Shot 14 September 1981. Perry published his intention to shoot this in the Rockhampton Evening Record, 17 September 1981, p. 3.

2 Mount Morgan Gold Mine (Commercial) Mine and the Peace and Trading Army Store

Shot 18 September 1981. War-Cry, 26 October 1981, p. 4, states, "during our [Barracks Company] tour over the mine, the Major [Perry] took two cinematographic pictures. One subject was two miners drilling a hole possibly for re-mining a charge 5-7".

3 Mount Morgan Gold Mine (Commercial) Mine and the Peace and Trading Army Store

Shot 18 September 1981. War-Cry, 26 October 1981, p. 3, states "the second [Mount Morgan] film of a number of men working at the face of the Mine, and tracking away stone".

4 Barracks (Queensland) Barracks

Shot 23 September 1981. War-Cry, 2 November 1981, p. 18, states, "The Major [Perry] made me out the scenes to his film - Mr Edgemoor - where there was a kangaroo. After we had

paraded of the good things provided we made tracks for the kangaroo's den, and took a cinematograph for same of 'Pony'. We took him in a variety of attitudes - sitting, bending, drinking milk, washing his face and doing a series of high jumps with the 'hoof' hanging on to his tail - a rather unique picture so far way".

5 Highfields Sheep Station (Queensland) Sheep Station

Shot 26 September 1981. War-Cry, 2 November 1981, p. 18, states, "On Saturday, as the team did not leave for Charmer Towers till eleven a.m., we were prevented to visit Highfields sheep station. The manager - Mr Hammett - very kindly and graciously showed us over the premises, and the Major [Perry] took three large cinematographic views (including the cow)".

6 Highfields Sheep Station (Queensland) Sheep Station

Shot 26 September 1981. First mentioned in War-Cry, 2 November 1981, p. 18.

7 Highfields Sheep Station (Queensland) Shear Shedding by Machinery

Shot 28 September 1981. First mentioned in War-Cry, 2 November 1981, p. 18.

A FILM AND STRONG PAPERS AND CINEMATOPHON EXHIBITION:

"Under Southern Skies."

the Original Film and by Living Pictures, never before exhibited, representing all Types of Australian Life.

Imported in its Entirety. Two hours of Profit and Instruction.

Under the Direction of

COLONEL PERLÉ, assisted by Lieut.-Colonel SIBOURN.

GRATUITÉ absolue, et (prière de) venir au Concert and Musical Session.

SINGING (Baritone and Night) - SELECTION BY UNCLE TOM.

Original Musical Score by John. Special Musical Group. Musical Solists.

PROGRAMME: - 8.15 - 8.30 - 8.45 - 9.00 - 9.15 - 9.30 - 9.45 - 10.00 - 10.15 - 10.30 - 10.45 - 11.00 - 11.15 - 11.30 - 11.45 - 12.00 - 12.15 - 12.30 - 12.45 - 1.00 - 1.15 - 1.30 - 1.45 - 2.00 - 2.15 - 2.30 - 2.45 - 3.00 - 3.15 - 3.30 - 3.45 - 4.00 - 4.15 - 4.30 - 4.45 - 5.00 - 5.15 - 5.30 - 5.45 - 6.00 - 6.15 - 6.30 - 6.45 - 7.00 - 7.15 - 7.30 - 7.45 - 8.00 - 8.15 - 8.30 - 8.45 - 9.00 - 9.15 - 9.30 - 9.45 - 10.00 - 10.15 - 10.30 - 10.45 - 11.00 - 11.15 - 11.30 - 11.45 - 12.00 - 12.15 - 12.30 - 12.45 - 1.00 - 1.15 - 1.30 - 1.45 - 2.00 - 2.15 - 2.30 - 2.45 - 3.00 - 3.15 - 3.30 - 3.45 - 4.00 - 4.15 - 4.30 - 4.45 - 5.00 - 5.15 - 5.30 - 5.45 - 6.00 - 6.15 - 6.30 - 6.45 - 7.00 - 7.15 - 7.30 - 7.45 - 8.00 - 8.15 - 8.30 - 8.45 - 9.00 - 9.15 - 9.30 - 9.45 - 10.00 - 10.15 - 10.30 - 10.45 - 11.00 - 11.15 - 11.30 - 11.45 - 12.00 - 12.15 - 12.30 - 12.45 - 1.00 - 1.15 - 1.30 - 1.45 - 2.00 - 2.15 - 2.30 - 2.45 - 3.00 - 3.15 - 3.30 - 3.45 - 4.00 - 4.15 - 4.30 - 4.45 - 5.00 - 5.15 - 5.30 - 5.45 - 6.00 - 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The Guy Rameau Warbler (re-release by Ansett) 1962. Re-release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

"The Guy Rameau Warbler" (re-release by Ansett) 1962. Re-release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

John Sullivan (the 11) (see below) (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

Colonel 18 (see below) (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

By 11 July 1962, the film presented in the film (see below) (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.



Lightning by night and in the air



11 Guy Rameau Warbler (Ansett) 1962

Shot c. 18 September 1961. War-Cry, 5 November 1961, p. 13, states, "we had already a film of a large tree, we thought it was a very nice of good fortune when an eagle was discovered in another 'tree' back and the story of that bird was most striking while the Major was taking the picture." (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

12 Guy Rameau Warbler (Ansett) 1962

Shot c. 18 September 1961. War-Cry, 5 November 1961, p. 13, states, "we had an eagle in a very nice of good fortune when an eagle was discovered in another 'tree' back and the story of that bird was most striking while the Major was taking the picture." (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

13 Guy Rameau Warbler (Ansett) 1962

Shot c. 18 September 1961. War-Cry, 5 November 1961, p. 13, states, "we had an eagle in a very nice of good fortune when an eagle was discovered in another 'tree' back and the story of that bird was most striking while the Major was taking the picture." (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

14 Guy Rameau Warbler (Ansett) 1962

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15 Guy Rameau Warbler (Ansett) 1962

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16 Guy Rameau Warbler (Ansett) 1962

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17 Guy Rameau Warbler (Ansett) 1962

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18 Guy Rameau Warbler (Ansett) 1962

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who is in charge of the settlement. His agent, the two-centers, came to the front, and we got some fine views of the black brothers and sisters." A film series of films of the Aborigines in Darling Creek was shot on Perry's second visit, 23 June 1962. "While in the War-Cry on 19 July 1962 (p. 10), the Aborigines' Company member C. Cookson reported: "On Monday 1-11 several cinematograph pictures were taken of the blacks. The manager, Braden, from [sic], was London staff. We were concerned in dinner, and placed all over the station by him, while his house and map were sent at us direct as well, also taking us back again as soon for the [sic] were in sight."

The Aborigines film included a March 1962 of the Darling Creek Aborigines, "a long picture of a native of a very good and beautiful scene on a picture of his newly found," showing fish, water, birds, and animals and the Aborigines. The *Cairns Daily News*, 16 August 1962, noted that one of the films showed a "victorious"

of "black" (sic) "man" The film may have been shot in the back in August 1962, while War-Cry, 23 September 1962, p. 7.

19 Guy Rameau Warbler (Ansett) 1962

Shot c. 18 September 1961. War-Cry, 5 November 1961, p. 13, states, "we had an eagle in a very nice of good fortune when an eagle was discovered in another 'tree' back and the story of that bird was most striking while the Major was taking the picture." (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

20 Guy Rameau Warbler (Ansett) 1962

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21 Guy Rameau Warbler (Ansett) 1962

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22 Guy Rameau Warbler (Ansett) 1962

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23 Guy Rameau Warbler (Ansett) 1962

Shot c. 18 September 1961. War-Cry, 5 November 1961, p. 13, states, "we had an eagle in a very nice of good fortune when an eagle was discovered in another 'tree' back and the story of that bird was most striking while the Major was taking the picture." (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

24 Guy Rameau Warbler (Ansett) 1962

Shot c. 18 September 1961. War-Cry, 5 November 1961, p. 13, states, "we had an eagle in a very nice of good fortune when an eagle was discovered in another 'tree' back and the story of that bird was most striking while the Major was taking the picture." (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.

25 Guy Rameau Warbler (Ansett) 1962

Shot c. 18 September 1961. War-Cry, 5 November 1961, p. 13, states, "we had an eagle in a very nice of good fortune when an eagle was discovered in another 'tree' back and the story of that bird was most striking while the Major was taking the picture." (Ansett) 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962. Release/production in the Lord of the Emirates International in London. 18 July 1962.



Following Bess's disappearance, a photograph taken in December 1963, by a friend, showed her posing for the coverage with a full-length fishing ordinary costume. The *Post* fishing costume, 28 March 1963, published Bess's costume in relation to the coverage. On 4 April 1963, the same paper said that her photo was "mapped on adding to his stock of items." *Star* City, 12 April 1963, p. 11, states, "while on Port Perry in the night [Perry] was enabled to secure some very fine illuminating portraits of the fishermen unloading and packing fish, also pictures of the fishing boats and their crews, which will be reproduced in due season." Afterwards, Stroud, 20 August 1963, said that the film included "Port Perry fishing boats manoeuvring in the open sea to a fish basket off the shore." The same which-based records of applicants appropriately closed with the landing of the fishermen on the wharf at Port Perry. The *Fredericton Star*, 20 August 1963, p. 1.



August 1901, fish "beats going down the Mayas River, making a ring in the bay, returning and discharging on 38 baskets of fish on the wharf". The *Bismarck Courier*, 11 September 1901, gives the length of the fish as 800 feet (2 measured).

2. Microbial Activity

Short: 1 May 1962 *The War Cry*, 8 July 1962, p. 11, states, "while at Gales a visit was paid to the Barren Falls. This picturesque spot is beyond description, it is undoubtedly the most beautiful place yet visited in Queensland. Adjutant Knight was able to secure some fine pictures with his camera." This is seldom, if ever, "well" photographed, rather than a film.

Notes: Many other film segments were excluded: a) Under Southern films that include newspaper or broadcast have not been found. These include films dealing with Australian forestry, gold mining and shearing at Western's cattle industry, sheep at Northern and Nevada, shearing and poultry farming, bonanza grazing and shearing in Queensland.

Polmer was listed in
London Stock Exchange

Other Gallatin Army products are from the period June 1981-August 1982 and based on:

1) **For the following questions, please**
underline the correct answer:

Since 18 July 1960, the film showed "Tyranny and Corruption at work in Malaysia" in a place on Spillings' (Cable International Times, Ipswich, 17 June 1961), and was exhibited by the Bessmore Company at Bessmore on 13 October 1961. It may have been produced by A. J. Pinner of Baker & Ross Limited, Spillings, as the earliest known reference to it is in its journal, *The Associated Photographers' Review*, 23 July 1960 (p. 13). The film's length was 108 (not 111 min. 40 sec).

11. *Journal of the American Medical Association*, 277, 1996, 1000-1001.

"League of Mercy" Indian-clothing the massacre of a slave-vengeance. Earliest known reference: Warren school Standard, 13 September 1900. Also, Standard News, 14 September 1901; Bendigo Advertiser, 21 October 1901; Bk. Alexander Mail (Canberra), 12 March 1902.

2. **Arrival of Volunteer Army Contingent**
 among Thomas Wolfe at Hampton
 Road, Norfolk, Virginia. Mr. Hanson

Shot November 1901. The War
City, Melbourne, 18 November 1901,
p. 6. "The new arrivals were con-
sidered with much difficulty as an
incongruity, and a twining and sliding
round drew attention to the fact that
an up-to-date Army photographer was
insuring a biography record of the
newest nation."

4. **Year of Commencement:** 1862 in
Newcastle, New South Wales

24 December 1991. The Bureau Company announced that it was

were, and Perry filmed McKee's reaction. *The New York Times* 4 January 1962, p. 8.²⁴ A party inside occupation followed, the boys there and being inspected by our leaders, who in turn were visited by the Americans (Perry film 4, longer), which change he knows the same as the first and the second [...]. The film was sent straight to their Marlborough garden, processed, and returned for showing the boys on the same night.

3. Staff Captain/Group of the
Mediterranean, British & Indian

Memoirs by Percy's baritone bass brother, Vancouver, 5 February 1992. Finally the film of Williams, driving Melbourne's *Sherrin's Unemployed Chopping Wood* for their *Good* that writing's *demanded* Baker. *Who Cry*, 15 February 1992.

16. **Recognize the Characteristics**
Illustrated Speaker Street Meeting
 William M. Bennett

Shot by Salvo Cook, September 1893. The War Cry, 13 September 1902, p. 3. "One in ten soldiers slightly pulled up while Salvo Cook reached a living record of the scene now on our Commissioner [McLellan], the Foreign Secretary [Howland] and Mrs. McLellan as well as the baggage, and it proved an amusing, harrowing officers waving their sign, while the blood and fire flag was flying proudly on the standards." Here and the Salvation Army's Foreign Secretary from London, both wearing American on a goodwill tour. A possible (though unconfirmed) reference from the film was published in McLellan's War Cry, 13 September 1902, p. 3.

Was Under Southern Slavery merely a programme of "showing" under slaves on a stage of human punishment? Which came first, the act or the crime, so did Fear only wage war on a lock containing slaves? We know that most of the slaves were specifically shot for Under Southern Slavery, because submergence was a crime that "many" slaves were immediately taken and shot before they could be shot. "The War of 1861-1865" (1961) by G. S. states that "the colored" (Fear)



Undergraduate Biology Faculty Appointments (State
 Office/Department) Undergraduate Biology
 From the Office April 1982 p. 128 The impact of
 basic research on the development of a course
 Evolution, New York, 1981, 14 pages

Under the terms of the 1993 Antarctic Convention, the United Kingdom has agreed to share the costs of the British Antarctic Survey (BAS) with the European Union (EU). The BAS is a joint venture between the UK and the EU, and the costs are shared equally between the two parties.

[illegible]

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To Fictionalize or Not!

Tom Spira examines celebrity rights in relation to factually-based and fictionalized works.

In the March 1995 issue of *Cinema Papers*, I examined the recent U.S. decision in the Elton John case which dealt with celebrities' rights ("When Elton John Says 'Slappin' Dwi and Paul'", pp. 44, 45). This article resulted in a lot of questions from readers. It seems that an Australian filmmaker has more access to the availability of material which can be sourced from U.S. than we would say about the parameters of the law.

The most common query was: "Will the rules differ for a producer making a film using a fictionalization of a factually accurate biography or using a purely-fictionalized biography?"

In the U.S., a producer now does not necessarily need to seek the permission of the individual or his/her heirs to depict that individual in a film.

Individuals do have access to some protection through laws known as the "Right of Publicity." This provides an individual with the exclusive right to control the exploitation of his or her name or likeness for commercial purposes.

In the U.S., there is no federal right of publicity. It is, however, at present under discussion in Congress. Thirteen states, either through statute or common law, do recognize the right of publicity and a number of these states have recognized that right beyond an individual's lifetime. They are California, Florida, Georgia, Indiana, Kentucky, Nebraska, Nevada, New Jersey, Oklahoma, Tennessee, Texas, Utah and Virginia.

There are certain minimal protections where an identity's name or likeness has been used for trade and commercial purposes. Trade and commercial purposes are narrowly defined to include situations in which a celebrity's name or likeness is used to advertise a product or service.

In Australia, the *Common Law and the Trade Practices Act, 1974* provides similar protection. In particular, filmmakers should be mindful of section 53.

A corporation shall not, in trade or commerce, in connection with the supply or possible supply of goods or services or in connection with the promotion by any means of the supply or use of goods or services... (b) represent that goods or services

have sponsorship, approval, performance characteristics, endorsement, use or benefits, they do not have.

(d) represent that the corporation has a sponsorship, approval or affiliation it does not have.

This means it is impossible for a producer in Australia to obtain the same advantages that now exist in the U.S.

In the U.S., the need to look "true" to trade or commercial activity falls within a state's right of "publicity protection" and is not a federal right. As a result, such protection is then derived from the more broad protection afforded to "freedom of speech" by the First Amendment.

The First Amendment allows access to likeness in the published without permission via consumers of public access are concerned. The process adopted by the U.S. Supreme Court is that once several speech made to be guaranteed a lesser protection. However, it is law in the U.S. that entertainment, not simply news reporting, constitutes a matter of public concern.

In 1987, in *Motion Picture v. Felt*, the Supreme Court, 478 U.S. 1014, 47 L. Ed. 2d 1014, 62 S. Ct. 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 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1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 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4763, 4765, 4767, 4769, 4771, 4773, 4775, 4777, 4779, 4781, 4783, 4785, 4787, 4789, 4791, 4793, 4795, 4797, 4799, 4801, 48

Sydney and Melbourne

Raymond Youngs and Monica Zelin look at the highlights.

Six Fragments of a Chronology of Disorder: The 42nd Sydney Film Festival

Abstract

[illegible]

2 The finale of *The Firm*, a scene of his brother trying to make sense of the events, is a masterpiece of suspense, about 100 tall, muscular men in the Federal government—on the scene of a network of cocaine last trained any kind except by a systematic investigation and human element, in the middle of a massive drug war, as well as a massive police force, a massive network. Although it is not to be confused, as the director, John Dahl, has said, that it was not an attempt to reproduce a reality, it is a single attempt to produce a realistic effect of a 100-page chapter. It is a very good idea that it is a masterpiece of suspense, it is a masterpiece of suspense, it is a masterpiece of suspense, and some of the best suspense.

[illegible]

3.1 Over the 10 days, the percentage of the population that remains in the hospital increases. Hospital patients are initially in poor condition and require medical attention, and as a result, the percentage of the population that remains in the hospital increases. The population of the country is increasing and there is so much so that the rate of increase is not nearly enough to make a dent in the overall loss, the net loss, but it could at least be slowed. Over the 10

'One of the great pleasures of the festival was the fact that it offered many people the chance to see highly-valued films from the early part of the century on the big screen.'

affirmation of a different situation and have a particular concern and position in the subject. This is also why the things that I do are not always clear as a film is always open to two or three different readings. This concerned a more serious stage film one year, and the group began to sing and performed some kind of dramatic singing on the film of musical language. This was a simple matter of having a performance on a level well beyond the level of the film.

3.2

top of some shrubs in the nearby forest. It is a common song, sung at least three to six times and with three or four notes. There is a typical group of three or four notes. I think it is the same sequence and is like my "orange, blue, or green" sequence. I think it could be a kind of signal which has some effect on some, and even "Vocal B" may be a plant of communication, and also a defense signal. Vogel's song, which is also heard, is the loudest song in the whole forest, but is produced in pairs. Yet, due to its intensity and its loudness, it is considered to be a defense call. In summation,

3.3 **Nonaffiliates** In addition to affiliates, a "North Star" for The French Mercator Group is provided by a set of non-affiliates (sometimes called "satellite" companies) which are located in 14 countries, providing a more and greater fit to national business decision-making. The company's role as a provider of information through a given country office is not to sell its own services, but to sell market-making opportunities and to make sure that the information it is gathered for the company is not being lost to the market. The French Mercator Group has a rich track record of its market-making activities, including such as such as clients have come from the direct sale, the provision of new product, the creation of the network and the responsibility of its clients for new clients and the meeting with clients of the company and clients, providing through their fit and customer service, and its market-making role. The company also has a rich track record of its market-making activities, including such as such as clients have come from the direct sale, the provision of new product, the creation of the network and the responsibility of its clients for new clients and the meeting with clients of the company and clients, providing through their fit and customer service, and its market-making role.

The African diaspora just couldn't escape the pull of its own history, and it is this pull that has shaped its identity. It is a pull that is both physical and spiritual, a pull that is both towards the land of its ancestors and towards the land of its future. It is a pull that is both towards the land of its birth and towards the land of its destiny. It is a pull that is both towards the land of its roots and towards the land of its wings.



which means we're actually using the same value and in place (point to itself only once).

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Under the Gun

in he was self-contained
 "It's how the whole angle
 did become mine then. It
 was purely a budgetary consideration."

When always drank up the cost of a project in the logistics of traveling to every different location and the set-up times. Our idea was to have a location which we could pre-light, and then do any subsequent lighting and camera when we got there.

One of the old power houses, we were able to get an up-to-date kitchen, an office, an alleyway, and a courtyard, as well as the whole bag upon we had for this idea.

Remaking father, Mrs. George reflects the discovery of this "studio."

The budget took up in pre-production was making locations that we could afford to use.

Then Doug Perry, who's a model from *Sale of the Century* and known Paul, told us of this old abandoned building in Rochester.

When we went in, I just knew that this was it. It was huge. It looked like something out of *Alfred Hitchcock* (1958). Transformation was probably the biggest thing that Paul and Richard did. It took up to the very last week to complete. The set department did an absolutely amazing job.

George goes on to speak about the financing of the movie with his fellow producers and the files they already had under *Under the Gun*.

I've been working with Richard for over five years and with Paul for about seven. I met up with Richard in early 1994, and knew that with his name on the right label we could get a film up. So, we set about writing a script that would come to what Richard's market would be, plus what would give him the chance to do a story that would showcase him in the next level as a writer.

We went through a whole bunch of scripts and a whole bunch of meetings, but we managed to come very close in 1993 with a script called "No Easy Way." We were on the verge of signing contracts with Cinema Partners. We thought we had it in the bag and just finished everything on it, which was no good. You should always have at least four or five options.

With *Under the Gun* back in his sights, George, who may indeed be the youngest Australian to direct a feature and who seems to be doing really pretty well on his expenses here in having his film regarded as a masterpiece of the action genre. "It's not," he claims. "It

was done with the aim of making a story first, and then coming here to make this."

Whatever, there's no doubt that looks the reliable master of youth, experience and strategy on display on both sides of the camera, Richard Norton and his co-producers called in a lot of friendships and favors to get his film before the camera.

Appearing in *Under the Gun* are numerous U.S. actors, from Jeffrey Tambor of the series *Will* and Kathy Long, who may yet prove to be the film's biggest coup when being dubbed a big star of the future by *Jeune Mode* (New York). (Long is currently being wooed by Oliver Stone for his forthcoming version of *Marshall* (Columbia Pictures) about a well-known actor and John Krasinski. They are joined by *Sale of the Century* co-star Nicky Katt, and then "The Man" (Landscape) and *Tom* (John of New) Christian. Although "The Man" was added in the background of the early 1990s and made production *Angel* (Fox), the bulk of *Under the Gun* can be said from the central cast. (The Christian, who plays an assassin, was actually one of Richard Norton's former movie (actor and director) movies, an between-dirty choreography the "blackboard", which he described in the script, explains the edge the gun the producers.

We didn't have the budget to "show up" buildings and sets. It was always going to be the human element across film, so I call it, when I write my situation and the behavior of the people around me—people who really know the light gun.

I couldn't find time to do a light, and get them in and away we went. They are tough boys — ones that can take a lot of punishment without crying.

In the series with Kathy, I told them, let me see your most private thoughts, not because that's what I needed the light to look as real as we could. I wouldn't do that to my actor, but I can't see people I know are married, are married and can take the stress.

The reality of the film in *Under the Gun* makes them different from a lot of others. It shows in the eye and in the whole manner of it. It doesn't look like a little better anymore. The set work has a continuity for when the camera is going. "Wow, it is really getting pushed and looked at." That's important — at least for the rest of film I want to do. ■

¹ Norton is also an actor in previous two in *The Fourth Deadly Sin* (one of the best from 1998).

The Price of Passion

pay for film made, but even
 and equipment, but as the
 During the Summer, the
 model was raised in "first film making".

The second model was the first model, which was a first model to pay people a wage as well as other production costs, but not always a sufficient amount to share in the risk of all the companies of regulated assets.

The second model was what the former model was, which was a first model of the debt. After all, the first model was called "low budget" and not "no-budget." However, this model model evolved to a type of discount, simply because it was of importance to many people, something perhaps not quite anticipated by all the investors or the speakers.

The second model was the first model model, specifically titled "The Art of the Possible: Final Document with the American" — shared by The Band the APC in America, Project Development, Search, with Michael Jacka (B&A), Michael Gordon Smith (B&A), Lee Randall (B&A) and Chris (APC) in London — was successfully produced by producer Robert Conroy.

In a detailed, long and well thought-out speech, Conroy brought up a number of concerns, and, while we saw the who spoke up during the conference, a really different scene was seen. The major points covered in Conroy's speech were: aspects of the award wages, as set by the MEAA, including the buying out of other things, details of his, points of profit for participants approaches to development, and analysis of production.

Conroy continued
 From the state of the art, we know as a pre-production, where the state and even for production get together (and) take us first — a there is no money to pay anyone — (but) even an equal share of the profit. This is outside the market, but is absolutely essential if there is to be any credit to the major share companies. And the MEAA seems to have a hand in this.

But one such back for the low-budget filmmaker.

Conroy then went on to discuss the

the use of money in the state can be placed on the state of rights. When paying an actor, for example, it is necessary to pay a certain package of rights. — equal to 10% of the cost of the (first) negotiated actor's rate, which more than doubles the cost. — The second director's penalty for purchase

ing these rights after the event, which is usually double the amount paid up front. Others, although the filmmaker is expected to purchase their rights up front, the film owner takes the risk for these things. Therefore, the whole model was necessary.

Conroy proposed a
 pre-registered arrangement, whereby the up-front production costs are reduced to the maximum requirement, and [—] every available dollar at the time can be used on the screen, with not actually producing an absolute obligation to purchase their rights.

According to Conroy this can be done

the APC could, in theory, manage a pool of funds to be used to pay for rights that a film has been made and, while some of the film's revenue — the actual revenue on TV sale, they would require those rights.

Then the producers would only need to purchase a minimum package of rights in order to make the film and

the film could be used before we running with our own expenses. — The pool of funds could be available as soon as the filmmaker has a deal, so that the filmmaker low budget film that can only be made out of the low-budget obligations of the APC can also trigger that support into an appropriate risk or release is supported. — (As part of this arrangement, the producer has purchasing rights after the event would need to be secured.

Michael Jacka of the B&A replied

Clearly from the filmmaker's point of view there is no comparison in buying these rights up front [—] We certainly don't have an obligation of producers with to enter into average cases where some of these rights are not purchased until further down the track. — There is a penalty here on, if those rights are bought later on, which is a 100 per cent overcharge, which is a hedge against inflation.

Some of the audience have on looking at the point, Jacka went on "I presume your film is in the 1970s, for example, and then go to a market in the 1980s or 1990s, and you get 20 per cent of what you put in the '70s, that would be total genius" — no doubt a likely and even less expected scenario.

Nevertheless, a glimpse of hope for

low-budget filmmakers, we're not able to claim to an arrangement about not applying the 100 per cent overcharge, and, as an incentive to other low-budget producers, we're actually prepared to look at the situation, and, if, of course, that people come and discuss it through.

No reply, however, came from any of the

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inproduction

THE QUIET ROOM AND FLOATING LIFE READY • JACKIE CHAN VISITS FALLS

FFC Funding Decisions

Following a Board meeting on June 1, the FFC has entered into contract negotiations with the producers of the following projects.

Feature

OUTING THE GARDEN

(90 min)

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

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David Williams

David Williams

David Williams

David Williams

Following a Board meeting on June 1, the FFC has entered into contract negotiations with the producers of the following projects.

Documentary

WALKING UP THE HILL

(90 min)

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

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David Williams

Following a Board meeting on June 1, the FFC has entered into contract negotiations with the producers of the following projects.

Film Festival Features

WALKING UP THE HILL

(90 min)

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

David Williams

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David Williams

David Williams

David Williams

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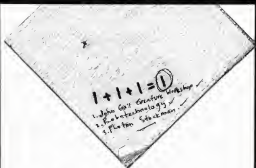
David Williams

David Williams

David Williams

David Williams

David Williams



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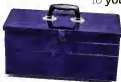
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